GUITAR WORLD

guitarworld.com

5 SONGS WITH BASS LINES

Children of Bodom
"LAKE BODOM"

Dethklok
"THUNDERHORSE"

Avenged Sevenfold
"ALMOST EASY"

Foghat
"SLOW RIDE"

Heart
"BARRACUDA"

Perry & Slash SHOW YOU HOW TO BECOME A REAL GUITAR HERO

WITH SPECIAL GUEST HEROES George Lynch • Joe Satriani • Alexi Laiho

PLUS: EXTREME HEROICS WITH JOHN PETRUCCI

PAUL GILBERT INTERVIEWS ROBIN TROWER

ALL THE ESSENTIAL LICKS, TRICKS & LOOKS!

Future

$7.99US

PLUS: A sneak preview of Guitar Hero: Aerosmith

Return of a Classic!

Back in '63...gas cost 26 cents a gallon...a new group called the Beatles played the Ed Sullivan show...and an odd-looking electric guitar burst onto the pages of the Sears catalog.

Danelectro's "model 1449" would soon become the rage of garage bands and pros alike.

Why? One reason was tone. Danelectro's pickups, ingeniously housed in lipstick tubes, quickly became known for their "signature twang". The guitar bodies were lightweight and featured a hollow inner chamber which made them sonically "alive"...unlike traditional solid bodies.

Fast forward forty-five years...Danelectro re-issues this prized guitar...calling it the "Dano 63".

Our first task in bringing back this great guitar was to replicate the 60's era Lipstick pickups. That meant acquiring dozens of old Lipsticks and tearing them apart to uncover their "secrets". The resulting reissue pickups are hot and sweet and sonically accurate to the originals.



Next we upgraded the tuners and bridges to make this guitar as fun to play as it is to listen to.

And to make it just as fun to look at, we combed old paint archives for just the right "retro" colors to capture the soul and spirit of this great guitar. We then plated all the hardware with "zero gloss" nickel.

And to be faithful to the Danelectro legacy, it is priced to be just as affordable as its 45 year old cousin. We hope you enjoy playing it as much as we enjoyed producing it.

Dano '63™
$299

RED BURST

AQUA

BLACK

RED BURST

BURGUNDY

TANGERINE

GOLD

KEEN GREEN

PEACH

Dano '63™ BARITONE
$349



GOLD

BLACK

RED BURST

GOLD

Dano '63™ LONG SCALE BASS
$349



AQUA

BLACK

RED BURST

AQUA

Dano '63™ SHORT SCALE BASS
$349



RED BURST

Danelectro®
TONE HEAVEN SINCE '47™

1-888-643-8950 www.danelectro.com

© Danelectro 2008

Copyrighted material

ERNIE BALL

NEW! COATED ACOUSTIC STRINGS NEW!

Engineered To Prevent String Breakage!



Why Pay Extra For A Coated String Set That Only Protects The Wound Strings?

Ernie Ball is proud to unveil a new coated acoustic string line that features an ultra-thin layer of coating on the wound strings and a patented winding of titanium wire on the plain strings. Experience the same powerful tone that has made Ernie Ball America's #1 Selling Electric Guitar String Brand*!

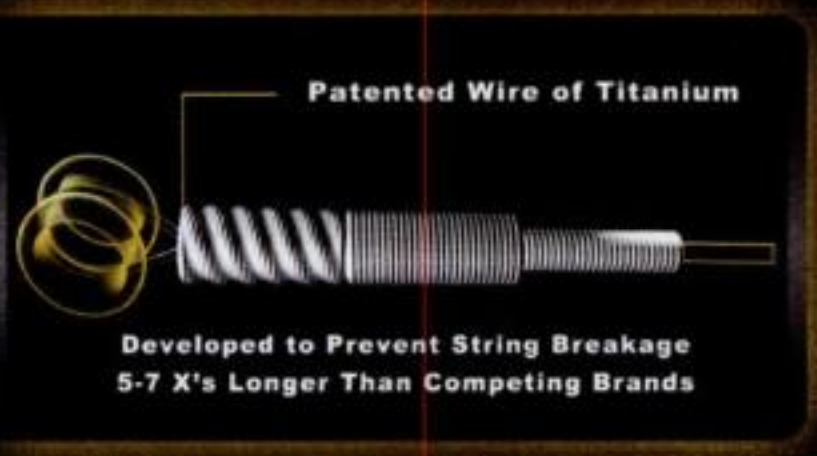
Experience the difference today!

TRADITIONAL



COATED ACOUSTIC STRING

TITANIUM



COATED ACOUSTIC STRING

WWW.ERNIEBALL.COM

*MI Salestrak Data, October, 2007

This One
ZRTE-1UG-7LL3
Copyrighted material

Kim Breedlove Private Signature Series
Mark Series Electric
Master Class Series
Performance Series
Revival Series
Pro Series
Roots Series
Atlas Series

You

Breedlove Pro Series C25/CR, Herringbone:

"I flipped out when I played this guitar… I traded in my Taylor 714C-LTD for this Breedlove, and while the list price was $1000 LESS than the Taylor, I am so much happier with the tone, the feel, and the look of the Breedlove that I have no regrets whatsoever. I'm playing much more and enjoying it so much more and looking forward to playing this guitar for years and years to come. Thanks from a very happy customer."

- Eric C., Saint Paul, MN

"I bought this guitar the first time I played it, after multiple visits playing Taylors and Martins. Great sound and resonance, and a VERY playable neck. Even made me sound good. Price was very reasonable too."

- Hub H., Castle Rock, CO

"I have only played (it) for a couple of hours. I can tell you the sound is crisp and bright. I feel sure if this guitar feels and sounds the same a month from now, I'll be back to purchase another... after a few minutes I could tell this guitar was different than the others I own. I have been playing 45 years and the last 20 I have become an acoustic-only player."

- Bob S., Salters, SC

"It has taken me over two years to pick out this guitar. Up until the point I tried a Breedlove I was dead set on getting a Taylor. However, this guitar was a special order that someone decided they did not want. The moment I heard someone else playing it I knew that it was my guitar. When I played it I fell in love. I feel that I got a very special guitar."

- Jerry C., Cedar Park, TX

"Great guitar - very easy to play, love the setup. And best of all, the price is great! It's rare to find a guitar of this quality at the price I paid."

- Jim B., Austin, TX

"I absolutely love the tone of this guitar. I had originally bought a (Breedlove Atlas) AC25/SR, PLUS based on my salesman's recommendation. After I purchased it, I went home and did some research on your website and I found out about the Pro series. I called my salesman and had him transfer one from another store. I am very pleased with this guitar. I preferred this to the Martin, Taylor and others that were in this price range and even above this price range. It has a beautifully full sound, not too much highs or lows, just very balanced. Thanks again for a great guitar and keep up the good work!"

- Adrien A., Vernon, TX



Breedlove Roots Series
D/SR, Herringbone

© 2008 Breedlove Guitar Company
Bend, Oregon USA • 877-800-4848

Read more customer quotations at breedloveguitars.com

Copyrighted material

knew what you wanted...

"I always wanted a Martin D28 or a Taylor GS5 until I played this and instantly fell in love with it. I had to return 2 weeks later to buy this. I am 53 years old and have always played guitar. I love this guitar."

- Randell B., Harwick, PA

"When I made my decision to upgrade I had no idea that I would be purchasing a Breedlove. I spent a couple of hours playing various guitars and the C25 was the second guitar that I played and even though it was a little more than I had planned on spending NOTHING sounded as good, even guitars at the $3,000 price level. This is an amazing guitar and I hope to play it for many years to come."

- Chris S., Brunswick, GA

"I tried Martins, Taylors and number of other brands at a much greater price than this. None had the deep tone quality with or without an amplifier the Breedlove had. I had to walk out of the store with this guitar."

- Paul G., Clearwater, FL

"I love it... I've been playing for 15 years, and I think it's an awesome guitar for the money... I don't think anything comes close as far as sound, design, and build quality for that price range... keep it up."

- Luke M., La Grande, OR

Breedlove Roots Series D/SR, Herringbone:

"I still can't put her down... I think I may have converted a few of my die hard Martin buddies.... They are blown away by this sweet instrument.... This thing is a cannon and sounds every bit as good as she looks.... It blows any of my Taylors out of the water... It really makes them sound like cheap guitars... (and I was a die hard Taylor guy)"

- posted to the breedlove guitar forum by 'muzicmaken'

"I love my new guitar. I played every brand and model guitar that I could get my hands on before I made this purchase. The tone of this guitar captured me from the beginning. My friends are amazed that such a mature sounding tone could come from a brand new guitar."

- Randy T., Buckeye, AZ



Breedlove Pro Series
C25/CR, Herringbone

...before we did.

We created the Breedlove Pro Series to fit your needs.

We created the Breedlove Custom Shop to change your life.

Join Our Celebration

Kim Breedlove's 35th Anniversary

Copyrighted material



"BRILLIANT & CLEAR, CHUNKY & SEARING."

JIM ROOT
SLIPKNOT & STONE SOUR

"GREAT SOUND, LONG LIFE. THE BEST STRINGS I'VE EVER USED."

KERRY KING
SLAYER

"ENJOY THE STRINGS - KEEP WAILING & STAY STRONG!"

ZAKK WYLDE
BLACK LABEL SOCIETY / OZZY

"THE FUTURE OF STRINGS- THEY'RE AWESOME."

LINDE
HIM

"THEY FEEL GREAT & STAY IN TUNE - DUNLOP STRINGS RULE!"

DAVE KUSHNER
VELVET REVOLVER

CHANGE YOUR STRINGS.

JIMDUNLOP.COM



Copyrighted material

The problem we found with

PRE-EXISTING PARTS

is that they were made for

PRE-EXISTING GUITARS.



To earn our place on the wall, we didn't use anything off the shelf. We wanted to rethink every single aspect of the electric guitar, from the pickup to the bridge to the neck. So we built a guitar the Taylor way – from the ground up. And while we never set out to reinvent the electric guitar, somehow we ended up doing just that – piece by piece.

QUALITY Taylor GUITARS

TAYLORGUITARS.COM

©2008 Taylor Guitars

Copyrighted material

Multiply your favorite voice.



Great harmonies without the theory, programming or hassles.

The **Vocalist® Live Pro** is a rack processor based on the Vocalist Live 4 that includes a new MIDI interface that works with keyboards as well as guitars. Utilizing the magic of musIQ™,* combining Note Detection and Chord Recognition with ground-breaking Harmony Generation, the VL Pro creates real-time 4 part harmonies along with your live voice accurately everytime without the hassels!

Engineered for use on stage and in the studio, you can expect world-class features: Lexicon® Reverbs, a Soundcraft® low-noise mic preamp, individual configureable voice outputs and more. For the most natural sounding harmonies, each voice also has real-time pitch correction, individual persona and gender. So easy-to-use, simply play and sing. Now for Keyboard, MIDI devices and Guitar!



VOCALIST

www.digitech.com/products/Vocalistlivepro

DigiTech

Powered by: musIQ™

*musIQ is a trademark of Jdh Research

H A Harman International Company

Copyrighted material

©2008 Taylor Guitars



The Taylor T5. Just flip the five-way switch to cover an amazing range of sounds, from crunchy electric to soft, fingerpicking acoustic. Visit taylorguitars.com to learn about our complete line of acoustic and electric guitars.

Taylor QUALITY GUITARS

Copyrighted material

MARK TREMONTI
SIGNATURE MODEL



Check out Mark Tremonti and his updated PRS signature model on tour and on the new Alter Bridge album *Blackbird*.

PRS PAUL REED SMITH GUITARS
www.prsguitars.com

©2007 PRS Guitars Photography by Chapman Baehler

d material

CONTENTS

VOL. 29/ NO. 6 • JUNE 2008

FEATURES

44 CHILDREN OF BODOM

With his years of physical self-destruction reportedly behind him, Alexi Laiho channels his aggression into his music. The result is Children of Bodom's unyieldingly tough new album, *Blooddrunk*.

54 JOE SATRIANI

Joe Satriani built his career on an awe-inspiring supernatural talent for shre-dalicious guitar work. On the new *Professor Satchifunkilus and the Musterion of Rock*, he brings his humanity to the fore and shows the stuff of which real guitar heroes are made.

65 HOW TO BE A *REAL* GUITAR HERO

It's not just a game! Your favorite champions of the guitar show you what it takes to beat the odds!

SLASH

66 Velvet Revolver's Slash was transformed into a virtual hero for guitar wannabes in *Guitar Hero III*. But he finds that winning the game—like becoming a real guitar hero—takes more than a little patience.

JOE PERRY

68 As *Guitar Hero* prepares to roll out its special Aerosmith edition, guitarist Joe Perry talks about the virtues of the virtual guitar game and why it's not the same old song and dance.

PAUL GILBERT & ROBIN TROWER

70 After years of worshipping from afar, speed demon Paul Gilbert finally meets and interviews the guitar hero that rocks his world: British blues legend Robin Trower.

HOW TO DRESS LIKE A ROCK STAR

80 Got the chops but still don't cut it as a rock star? Hey, dude—maybe it's your clothes! *Guitar World* tells you how to dress for success in the fashion-conscious world of rock and roll.

JOHN PETRUCCI LESSON

84 The Dream Theater guitarist celebrates his band's forthcoming retrospective and shares the tips, tricks and techniques that helped him ascend to the prog-metal pantheon.

10 THINGS EVERY GUITAR HERO SHOULD KNOW

90 Hungry for a little knowledge in your quest for guitar greatness? Andy Aledort, *Guitar World*'s resident guitar master, shares his 10-step recipe for superhuman performance enhancement.



COVER PHOTOGRAPHS:
ROSS HALFIN(PERRY) + **TRAVIS SHINN**(SLASH)

GUITAR WORLD (ISSN 1045-6295) is published 13 times (monthly, except semi-monthly in July) a year by Future US, Inc., 4000 Shoreline Court, Suite 400, South San Francisco, CA 94080-9998. Periodicals Postage Paid at South San Francisco, CA and at additional mailing offices. Newsstand distribution is handled by Curtis Circulation Co. Basic subscription price for 12 issues + 12 CD Roms is $34.95. Single copy price $7.99 in U.S. and $9.99 in Canada. POSTMASTER: Send address changes to Guitar World, P.O. Box 5641, Harlan, IA 51593-1141. Submission of manuscripts, illustrations and/or photographs must be accompanied by a stamped, self-addressed envelope. The publisher assumes no responsibility for unsolicited materials. Future Network US, Inc. also publishes Maximum PC, PC Gamer, Mac Addict, Official Xbox Magazine, and PSM. Entire contents copyright 2007, Future US, Inc.. All rights reserved. Reproduction in whole or in part is prohibited. Printed in the United States. Ride-along Enclosure in the following edition(s): C1, C2, C3, C4, D1 & D2. Standard Mail Enclosure: None.

Copyrighted material

CONTENTS

VOL. 29/ NO. 6 ✹ JUNE 2008



68
JOE PERRY

DEPARTMENTS

28 SOUNDING BOARD
Letters to the Editor & Defenders of the Faith

31 TUNE-UPS
Extreme, *GW* Inquirer with Helmet's Page Hamilton, what's new on GW.com, the Taliband, Kaki King, Nada Surf, Dear Guitar Hero with George Lynch, Protest the Hero and more!

Betcha Can't Play This with Phil X

156 SOUNDCHECK
Randall Kirk Hammett RM100KH MTS Signature Series amp and RS412KHX cab, Fender Classic reissue pedals, Godin Velocity electric guitar, Framus Panthera Studio Custom electric guitar, Paul Reed Smith SE Paul Allender Signature guitar, Seymour Duncan SFX-07 Shape Shifter pedal and Eminence Lynch Super V12 guitar speaker

160 Playing the Market
The inside scoop on vintage gear

160 Buzz Bin
Gary Kramer Delta Wing Simulator R electric guitar

170 Bass Desires
Fender American Standard Precision Bass V

172 The Hole Truth
Breedlove Pro D25/SR Herringbone dreadnought acoustic

174 Tech Education
Repairing a snapped-off whammy

186 A VULGAR DISPLAY OF POWER
A complete overview of Bullet for My Valentine guitarist Michael Paget's live rig

COLUMNS

94 Symphony of Instruction with Dave Mustaine

96 The Alchemical Guitarist with Richard Lloyd

98 Time to Burn with Michael Angelo Batio

100 Blues Deluxe with Joe Bonamassa

102 All That Jazz with Vic Juris

104 Soloing Strategies with Tom Kolb

106 Talkin' Blues with Keith Wyatt

108 Gypsy Jazz with John Jorgenson

110 Stage Coach with Emile Menasché

TRANSCRIPTIONS

BASS LINES INCLUDED:

112 "Almost Easy" by AVENGED SEVENFOLD

120 "Thunderhorse" by DETHKLOK

128 "Slow Ride" by FOGHAT

134 "Lake Bodom" by CHILDREN OF BODOM

144 "Barracuda" by HEART

ROSS HALFIN

Copyrighted material

The Gear you want. Prices that Rock!



Sweetwater Guitar Gallery

See detailed photographs of nearly every guitar we have in stock in our online Guitar Gallery. Each guitar is listed by serial number, so the guitar you see is the actual guitar you're going to get!

sweetwater.com/guitargallery

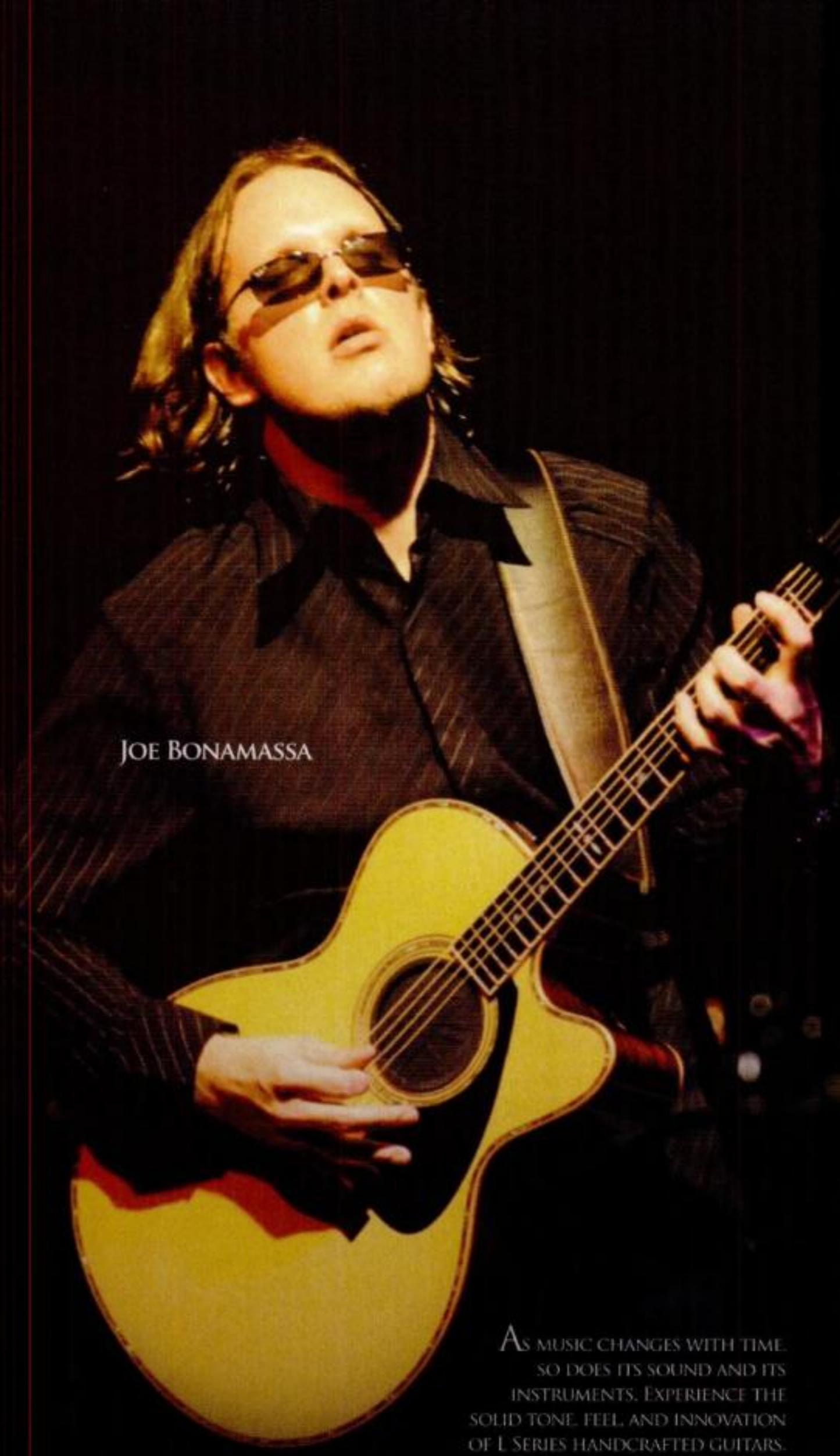


- AMAZING SELECTION
- LOWEST PRICES
- CLIMATE-CONTROLLED STORAGE
- GUITAR-SAVVY SALES STAFF
- 55-POINT INSPECTION

Sweetwater®
Music Instruments & Pro Audio

1-800-222-4700 • sweetwater.com

Copyrighted material



JOE BONAMASSA

YAMAHA

Rosewood Dealer

ALTO MUSIC
MIDDLETOWN, NY

ANDY'S MUSIC
MOBILE, AL

ART'S MUSIC
BIRMINGHAM, AL
DOTHAN, AL
MONTGOMERY, AL

BANANAS AT LARGE
SAN RAFAEL, CA

BELLEVUE AMERICAN MUSIC
BELLEVUE, WA

BERT MURDOCK MUSIC
OREM, UT

C.A. HOUSE CO.
SAINT CLAIRSVILLE, OH
PARKERSBURG, WV

CASCIO'S INTERSTATE MUSIC
NEW BERLIN, WI

CONTOIS MUSIC, LLC
ESSEX JUNCTION, VT

DAVE PHILLIPS
MUSIC & SOUND
PHILLIPSBURG, NJ

DIETZE MUSIC
OMAHA, NE

FLETCHER'S MUSIC
HORSEHEAD, NY

FREEHOLD MUSIC CENTER
FREEHOLD, NJ

GELB MUSIC
REDWOOD CITY, CA

GROTH MUSIC
BLOOMINGTON, MN

HAN'S MUSIC
LOS ANGELES, CA

HARRY'S GUITAR SHOP
RALEIGH, NC

HAUER MUSIC CO.
DAYTON, OH

JIM'S MUSIC CENTER
IRVINE, CA

KRAFT MUSIC
FRANKLIN, WI

MARGUERITE'S MUSIC
MOORHEAD, MN

MISSISSIPPI MUSIC
FLOWOOD, MS
HATTIESBURG, MS

MOM'S MUSIC
JEFFERSONVILLE, IN
LOUISVILLE, KY

MUSIC CENTER INC.
KENOSHA, WI

MUSIC LOFT
GREENSBORO, NC

OWEN'S MUSIC CENTER
SAN LUIS OBISPO, CA
SANTA MARIA, CA

POPPLER'S MUSIC
GRAND FORKS, ND

PORTLAND MUSIC CO.
PORTLAND, OR

SAMUEL MUSIC
BLOOMINGTON/NORMAL, IL
CHAMPAIGN, IL
EFFINGHAM, IL
SPRINGFIELD, IL

SCHMITT MUSIC
BROOKLYN CENTER, MN

SHOWCASE MUSIC CORP.
SAN JOSE, CA

SHOWTIME MUSIC, INC.
BRIDGEPORT, WV

SIMS MUSIC, INC.
COLUMBIA, SC

SOUTH SHORE MUSIC
WEYMOUTH, MA

TED BROWN MUSIC
TACOMA, WA

THE MINOR CHORD
LITTLETON, MA

THE MUSIC CONNECTION
FOREST LAKE, MN

THE MUSIC STORE
GARLAND, TX

WASHINGTON MUSIC
WHEATON, MD

WEST MUSIC
CORALVILLE, IA

WORLD OF MUSIC
ERIE, PA

ZESWITZ MUSIC
READING, PA

ZONE MUSIC
COTATI, CA

AS MUSIC CHANGES WITH TIME, SO DOES ITS SOUND AND ITS INSTRUMENTS. EXPERIENCE THE SOLID TONE, FEEL, AND INNOVATION OF L SERIES HANDCRAFTED GUITARS.

JUST LIKE JOE BONAMASSA, LET THE L SERIES INSPIRE YOUR MUSICAL IMAGINATION.

VISIT YOUR LOCAL YAMAHA ROSEWOOD DEALER AND TEST DRIVE THE HANDCRAFTED L SERIES TODAY.

L SERIES

HANDCRAFTED

EXPERIENCE YAMAHA

©2008 Yamaha Corporation of America. All rights reserved.
www.yamahaguitars.com

Copyrighted material



ZFX • GUITAR SOFTWARE THAT'S FUN AND EASY TO USE

With ZFX, creating amazing guitar tones for recording and live performance is "drag-and-drop easy." Featuring every legendary amp, cabinet, effect and microphone you could ever dream of, the possibilities are limitless.

Choose the Stack Package with a desktop USB interface or the Control Package with a USB floor controller. Both have a 12AX7 tube to give you a warm, organic response and 2 XLR inputs with phantom power for a complete recording solution.

With ZFX you get everything you need to be the hero of your own tone domain.

ZFX • PLUG IN AND PLAY LIKE A PRO

©2008 Zoom | zoomfx.com

ZOOM
CATCH US IF YOU CAN

Copyrighted material

WE UNDERSTAND YOU ONLY WANT THE BEST

Ruby Riot II
- 30-watt, all-tube, Class A Combo
- 2 channels (Clean / Lead)
- 1 Celestion Vintage 25 and 1 Celestion Vintage 30 speaker
- Accutronics Spring Reverb
- Tremolo with speed and depth controls
- Parallel effects loop



Izo / Black Eyed Peas



Mordy Ferber



Bob Boulding / Young Dubliners

Mayfield Custom Brazil Rosewood
- Top, back and sides made of laminated Brazil Rosewood*
- Celluloid binding around top, back and F-holes
- Flamed Maple set neck with Tigerstripe Ebony fingerboard and traditional Custom inlays
- Fret Setup made by Plek technology
- Original Seymour Duncan pickups, 3-way toggle switch
- 2 volume and 2 tone controls
- High Polish Finish
- Celluloid pick guard
- Framus locking machine heads
- Tune-o-matic bridge with stop-tailpiece
- Warwick security locks
- Chrome Hardware
- Left-handed version without extra charge

* *extra certificate accompanies every guitar!

Framus USA: Framus USA • P.O. BOX 20069 • Santa Barbara, CA 93120 USA
Phone (+) 805 9635 5783 • Fax (+) 805 564 4149 • E-Mail: b.gill@warwick.de

Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany • E-Mail: info@framus.de

Branches: Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: http://www.framus.de • http://www.framus-vintage.de

VINTAGE PARTS SPARE PARTS MERCHANDISE
SHOP
http://shop.framus.de

Framus®

Copyrighted material

Blackheart ENG.

EMINENCE®

A Marriage Made In...?!

When we set out to revolutionize the boutique amp world, we came up about 12" short. That's when we turned to Eminence. Their experitse, commitment to quality and unrelenting attention to detail matches our own. The result? The Blackheart By Eminence BH1216B, optimized for closed back cabinets and voiced for that British tone, and the BH1216A (optimized for American style open-backed cabs).

Blackheat's BH5-112 and BH15-112 combos, our BH-112 cab, and our 412 straight and slant cabs proudly and exclusively feature the "Eminence Inside" badge. Not to mention the amazing speakers themselves.

Coming Soon: The "Killer Ant" fractional watt tube head and its mate, the "Killer Cab," loaded with an exclusive 10" Blackheart By Eminence speaker.



www.blackhearteng.com • www.eminence.com

Copyrighted material

A classic returns



X100B users from the past:
Jason Becker
Steve Bartek - Oingo Boingo
Craig Chaquico - Jefferson Starship
Warren Cuccurullo - Missing Persons, Duran Duran
Marty Friedman
Allan Holdsworth
Los Lobos
Howard Leese - Heart
Alex Lifeson - Rush
Rick Nielson - Cheap Trick
Vicki Peterson - Bangles
Robbie Robertson
Pat Simmons - Doobie Bros
Izzy Stradlin - Guns 'n Roses
Earl Slick - David Bowie
Suicidal Tendencies
Steve Vai
Vinnie Vincent
Warrant
Nancy Wilson - Heart
Frank Zappa

MADE IN USA

In the 80's, the X100B amp ruled the stages and video screens with the likes of Jefferson Starship, Frank Zappa, Steve Vai, and more... Back by popular demand, Carvin is proud to release the X100B Series IV. Based on its classic design, the Series IV adds to its original versatility. The classic V220 is available through the Carvin Custom Shop.



Carvin cabinets are available in your choice of colors

Carvin CUSTOM SHOP ★made in usa★

CARVIN
Guitars • Amps • Pro Sound
carvin.com • direct sales • 800-854-2235 • 12 months zero interest with the Carvin card

Copyrighted material

KH

KIRK. HAMMETT

SIGNATURE SERIES™





RM100KH

The Kirk Hammett Signature RM100KH features 3 modular channels, an all tube power amp (4 x JJ6L6GC) and power output at 100 watts.



KH-1

Based on Kirk's classic clean tones, the voicing of this preamp is based on various clean amps that Kirk has used throughout his illustrious career.



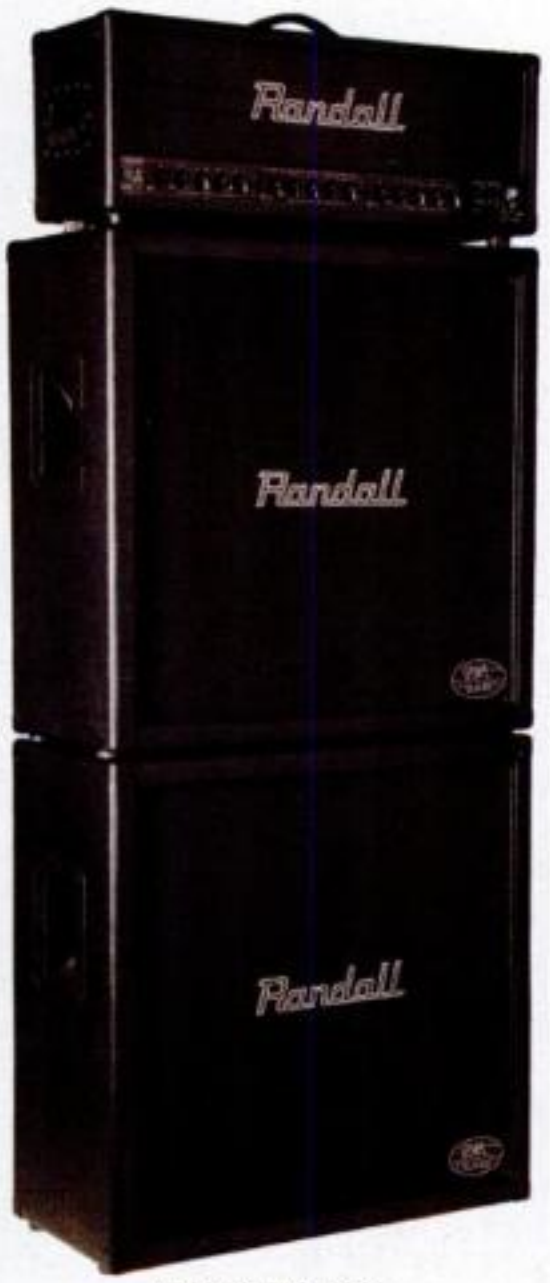
KH-2

Based on Kirk's signature rhythm tone, the KH2 instantly becomes a classic because of its extremely wide range of tones.



KH-3

Based on Kirk's legendary Hi-Gain lead tone, this preamp takes the KH2 to a higher level of gain & sustain.



RS412KHX
RS412KH100

(Shown with RM100KH)

Randall Amplifiers is proud to introduce the first line of guitar amps and cabinets to bear the name of legendary metal guitarist Kirk Hammett. Designed & developed with one of the world's most influential guitar players, the new MTS KH series was created to produce each all tube tone of Kirk's illustrious career. Known for using multiple amps to create his signature sound, we developed the RM100KH with Kirk to encompass his signature clean (KH1), rhythm, (KH2) and hi-gain (KH3) lead tones. The new KH cabinets are engineered and constructed to handle classic full-range hi-gain tones (RS412KHX) as well as deep low-end for extreme drop tunings. (RS412KH100).

Randall

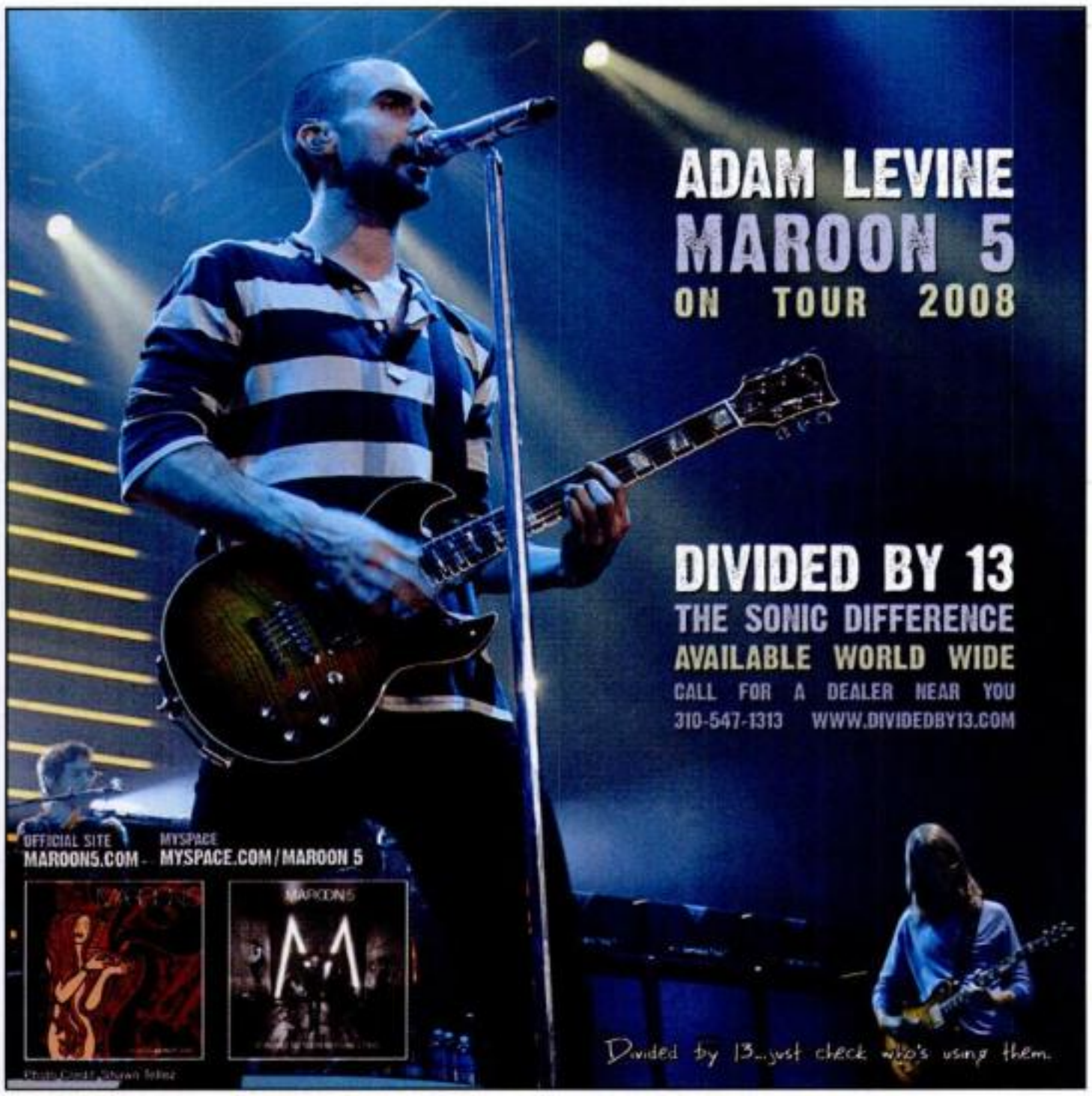
THE MOST FLEXIBLE HIGH GAIN AMPS, PERIOD

www.randallamplifiers.com
www.myspace.com/randallamplification

PHOTO: ROSS HALFIN
ART DIRECTION & DESIGN: JON O'GARA

Copyrighted material





GUITAR WORLD

EDITORIAL
EDITOR IN CHIEF **Brad Tolinski**
MANAGING EDITOR **Jeff Kitts**
EXECUTIVE EDITOR **Christopher Scapelliti**
SENIOR EDITORS **Brad Angle, Richard Bienstock**
TECH EDITOR **Paul Riario**
ASSOCIATE EDITORS **Andy Aledort, Nick Bowcott, Alan di Perna, Meredith Ochs, Harold Steinblatt**
CONTRIBUTING WRITERS **Michael Angelo Batio, Tom Beaujour, Joe Bonamassa, Joe Bosso, Matt Bruck, Terry Buddingh, Dan Epstein, Ed Friedland, Chris Gill, Randy Harward, Philippe Herndon, John Jorgenson, Vic Juris, Eric Kirkland, Tom Kolb, Richard Lloyd, Dave Mustaine, Ben Shapiro, Jon Wiederhorn, Keith Wyatt**
PRODUCER OF DIGITAL MEDIA **Peter Heatley**
ONLINE EDITOR **Jeff Kitts**
ONLINE CREATIVE DIRECTOR **Ben Shapiro**

MUSIC
SENIOR MUSIC EDITOR **Jimmy Brown**
MUSIC EDITOR **Matt Scharfglass**
MUSIC ENGRAVERS **Staccato Media Group, Inc., MusiComp, Inc.**
MUSIC CLEARANCE AND COPYRIGHTS **Richard Bienstock**

ART
ART DIRECTOR **Alexis Cook**
DEPUTY ART DIRECTOR **Eugene Wang**
PHOTO EDITOR **Jimmy Hubbard**
DIGITAL IMAGING SPECIALIST **Justin Phillips**

EDITORIAL AND ADVERTISING OFFICES
149 5th Ave., 9th Floor, New York, NY 10010
(212) 768-2966; FAX: (212) 944-9279
EMAIL **soundingboard@guitarworld.com**
WEB PAGE **guitarworld.com**
SUBSCRIPTION INQUIRIES AND CHANGE OF ADDRESS **(800) 456-6441**

BUSINESS
PUBLISHER **Greg Di Benedetto**
greg@guitarworld.com
AD DIRECTOR **Robert Dye**
646-723-5431, robert@guitarworld.com
ADVERTISING SALES **Jason Perl**
646-723-5419, jperl@futureus.com
ADVERTISING SALES **Scott Sciacca**
646-723-5478, ssciacca@futureus.com
ADVERTISING SALES **Jeff Tyson**
646-723-5421, jtyson@futureus.com
AD COORDINATOR **Anna Blumenthal**
646-723-5404, anna@guitarworld.com

PRODUCTION
PRODUCTION DIRECTOR **Richie Lesovoy**
PRODUCTION COORDINATOR **Hans Hunt**

CIRCULATION
NEWSSTAND DIRECTOR **Bill Shewey**
CIRCULATION DIRECTOR **Crystal Hudson**
FULFILLMENT MANAGER **Angi Martinez**
CUSTOMER SERVICE MANAGER **Mike Manrique**
INTERNET SUBSCRIPTION MARKETING MANAGER **Betsy Wong**

FUTURE US, INC.
4000 Shoreline Court, Suite 400, South San Francisco, CA 94080
www.futureus-inc.com

PRESIDENT **Jonathan Simpson-Bint**
VICE PRESIDENT/CFO **Tom Valentino**
GENERAL COUNSEL **Charles Schug**
PUBLISHING DIRECTOR/GAMES **Simon Whitcombe**
PUBLISHING DIRECTOR/MUSIC **Anthony Danzi**
PUBLISHING DIRECTOR/BUSINESS DEVELOPMENT **Dave Barrow**
EDITORIAL DIRECTOR/TECHNOLOGY **Jon Phillips**
EDITORIAL DIRECTOR/MUSIC **Brad Tolinski**
DIRECTOR OF CENTRAL SERVICES **Nancy Durlester**
MARKETING DIRECTOR **Shawn Roberts**
MARKETING MANAGER **Christopher Campana**
PRODUCTION DIRECTOR **Richie Lesovoy**

Future Network USA is part of Future plc.
Future produces carefully targeted special-interest magazines for people who share a passion. We aim to satisfy that passion by creating titles offering value for money, reliable information, smart buying advice and which are a pleasure to read. Today we publish more than 150 magazines in the US, UK, France and Italy. Over 100 international editions of our magazines are also published in 30 other countries across the world.

Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR).
ISSN 1045-6295

NON-EXECUTIVE CHAIRMAN **Roger Parry**
CHIEF EXECUTIVE **Stevie Spring**
GROUP FINANCE DIRECTOR **John Bowman**
Tel +44 1225 442244
www.futureplc.com

REPRINTS For reprints, contact Reprint Management Services, 717.399.1900 ext. 100

SUBSCRIPTION QUERIES Please email gwcustserv@cdsfulfillment.com or call customer service toll-free at 800-456-6441

Copyrighted material

LEGENDARY TONE
LEGENDARY POWER

6505®
SERIES



FORGING THE SOUND OF AGRESSION FOR OVER 15 YEARS



Phil Sneed
Story of the Year



Jesper Strömblad & Björn Gelotte
In Flames



Andy Sneap
Producer



Matt Tuck
Bullet For My Valentine



Corey Beaulieu & Matt Heafy
Trivium

From the fury of Bullet For My Valentine to the whiplash thrash of Trivium—and virtually every artist whose tones have been at the mercy of producers Andy Sneap and Jason Suecof—the Peavey 6505 is the blueprint for metal guitar tone. Period.

www.peavey.com/products/6505/

Copyrighted material

IBANEZ ON GIGANTOUR

METAL MANIA HITS THE ROAD

Gigantour, Megadeth's acclaimed traveling metal madness fest is coming and Ibanez artists will be onstage—raging, ripping and representing. Fans of fierce music cannot miss this show.

Peter Iwers
In Flames

Chris Broderick
Megadeth

Bobby Thompson,
Ravi Bhadriraju
Job for a Cowboy

GIGANTOUR 2008

MEGADETH
IN FLAMES
JOB FOR A COWBOY

Apr 12	Denver, CO	May 3	Detroit, MI
Apr 13	Albuquerque, NM	May 4	Cleveland, OH
Apr 15	Dallas, TX	May 6	Chicago, IL
Apr 16	Corpus Christi, TX	May 7	Milwaukee, WI
Apr 17	Houston, TX	May 9	Minneapolis, MN
Apr 19	Louisville, KY	May 10	Winnipeg, MB
Apr 20	Atlanta, GA	May 11	Saskatoon, SK
Apr 22	New York, NY	May 12	Edmonton, AB
Apr 24	Worcester, MA	May 14	Calgary, AB
Apr 26	Baltimore, MD	May 16	Vancouver, BC
Apr 28	Quebec City, QC	May 17	Salem, OR
Apr 29	Montreal, QC	May 19	San Jose, CA
Apr 30	Toronto, ON	May 20	San Diego, CA
May 1	London, ON	May 21	Los Angeles, CA
		May 22	Phoenix, AZ

Ibanez®
ibanez.com

Copyrighted material

RE-ACTIVATING THE MOVEMENT.

v2

Adrian is stoked the new SRM450v2 is 11 lbs lighter

In 1997 Mackie shook the foundations of Sound Reinforcement with the SRM450 Active Loudspeaker. The all new SRM450v2 re-activates the movement with more:

POWER

400W integrated Mackie Class-D, Fast Recovery Amplification

CLARITY

Titanium compression driver, multi-cell aperature and built-in waveguide

PUNCH

Servo-feedback controlled Neodymium woofer with 3-inch voice coil

CHECK OUT THE NEW SRM450v2 & SRM350v2 AT WWW.MACKIE.COM

MACKIE.

No Mackie products were harmed during the making of this advertisement.

GZ-tough enough for buckcherry. Over 250 shows worldwide proven road worthy!

Buckcherry' CD Fifteen is a gold record in the U.S.A.

Their current tour has taken them over 250 dates.

What kind of guitar can handle this hard, demanding schedule?

Keith says, it must be good sounding, great looking, and has to be tough!

My GZ has been used on stage hundreds of times with no trouble at all.

In the professional field a tough and endurable build is required.

GZ has both!

It's a great advantage for a guitar player.

Keith plays Zemaitis GZMF501.

Keith Nelson

Buckcherry

ZEMAITIS®

Art with Strings



Check Buckcherry's CD "15" (2006 Eleven Seven Music) featuring the Grammy-nominated "Crazy Bitch".

www.zemaitis.net

Copyrighted material





Narrow it down.

BOSS

ME-20

GUITAR MULTIPLE EFFECTS



AUTHENTIC BOSS

www.BossUS.com

Copyrighted material

GUITAR HERO: GOOD OR EVIL? DISCUSS.

FOR MONTHS WE resisted playing *Guitar Hero*. We figured, why play a stupid video game when you can do the real thing? Plus, we had some issues with the whole phenomenon. If people got a vicarious thrill from playing it, would they ever invest time into playing a real instrument, especially when the rewards of playing a video game are so immediate? For one hot minute, we feared that *Guitar Hero* would bring about the end of the guitar hero...not to mention our livelihoods.



As it turns out, there was no need to worry. According to many of our guitar-teaching friends, *Guitar Hero* has given many first-time players the confidence to pick up a real guitar and try it themselves. In addition, the game has exposed many young players for the first time to hot new guitar-oriented bands, like Dragonforce and Muse, and to awesome classic rock units, like Foghat, Heart, Aerosmith and Guns N' Roses.

With this in mind, we decided to experience the game for ourselves. Surprisingly, we discovered that this monster that we feared and loathed actually gave us real musical insight. We never really appreciated C.C. DeVille's rhythm guitar part in "Talk Dirty To Me" or Vernon Reid's precision riffing on Living Colour's brilliant "Cult of Personality" until we played along with the game's track. Hearing the guitar parts so clearly in the game's remixed versions of all the songs actually made us want to pick up guitars and learn how to play the riffs and chords for real. And that's more than we can say for any radio or CD experience we've had in recent years.

But we are still *Guitar World*, and our main concern is to turn readers into real guitar heroes. So, in this special issue, we've decided to celebrate both the actual and virtual pursuit of guitar excellence. Slash and Joe Perry talk about their adventures in the digital world of *Guitar Hero*, and Dream Theater's John Petrucci and our own Andy Aledort show you how you can achieve your fret-burning desires in the real world. And as always, we feature numerous guitarists talking about that thing they do without the aid of batteries and buttons. We think you're capable of digging both. We know we are.

—BRAD TOLINSKI
Editor-in-Chief

JUSTIN BORUCKI



Copyrighted material

THE ONLY Rock Legend That Hasn't Aged a Bit.

Sonically and visually, the Marshall 4x12" cabinet has no equal. Never has. Never will. Ever since Jim Marshall made the very first one in his garage back in 1962, it has been the industry standard. And always will be. Celestion loaded and built like a tank at the Marshall factory in the heart of England – no rock star or piece of gear has dominated more stages.

In the chaotic world of rock, it's the only thing you can depend on. You can have the best guitar rig on the planet but if your cabinet doesn't deliver the sonic goods, it's all worthless. Fashions will come and go. Musical empires will rise and fall. Groupies will love you and leave you. But the MARSHALL CABINET is forever.

Long live the king.



ALL ACCESS

Check out the full range of Marshall cabinets, from the Vintage speaker loaded, 280W 1960AV/BC ($949.99)* and 300W work-horse 1960A/B ($799.99)* to the new, full-sized and affordable 200W MC412A/B ($599.99)*

Note: * = Estimated Street Price, A = angled, B = straight
Actual dealer price may vary

Marshall

Heard on more rock hits than any amplifier on the planet.™

www.marshallamps.com

©2008 Marshall USA
316 South Service Road
Melville, NY 11747
(631) 390-8737

Copyrighted material

SOUNDING BOARD

SEND LETTERS TO: THE SOUNDING BOARD, GUITAR WORLD, 149 FIFTH AVENUE, 9TH FLOOR, NEW YORK, NY 10010, OR EMAIL US AT SOUNDINGBOARD@GUITARWORLD.COM.

OF WOLF AND MAN

I enjoyed reading the article with Ed and Wolf. It seems as though Wolf put the fire back in Eddie's belly. While I know a lot about Van Halen to begin with, it was cool reading the history of the band again. In the past I have debated about Eddie's greatness and maybe thought there were better players, but the reality is that Eddie has nothing left to prove. And who better for Wolfgang to be influenced by than the old man?

—guitarman, via guitarworld.com/forums



'PHONE APPRECIATION DAY

As a 59-year-old subscriber, I usually don't write letters to the editor, but the April issue impressed me enough to want to write in. The article on Epiphone's 50-year history was outstanding, and I even enjoyed some of the transcriptions, even though the songs usually appeal to younger readers. Thank you for a great issue.

—J.T. Lawson

I've always thought that Epiphone guitars were second-rate citizens compared to Gibson guitars. Maybe I've bought into the Gibson hype a bit too much. It was great to read the "50 Years of Epiphone Excellence" article. Then, after all that, you followed it up with Terry Buddingh's "Made in China" article about [*Epiphone*] guitars being manufactured in China. I'm now on the hunt for an Epi 1958 Flying V. There goes my kid's inheritance!

—Scott A. Littfin

"THE ARTICLE ON EPIPHONE'S 50-YEAR HISTORY WAS OUTSTANDING, AND I EVEN ENJOYED SOME OF THE TRANSCRIPTIONS."

COVER BOY

Since I may never ever be on one of your covers, I decided to make one of my own showing off my prized possession, a '59 reissue Gibson Les Paul. Check out the articles and songs!

—Leon Sanginiti, Jr.

Well done, Leon. Now let's see what the rest of you Photoshoppers can do with a Guitar World *cover!*



Go to GuitarWorld.com/leon to see a larger version

WRONG NUMBER

I'm pretty sure there's a typo in Richard Lloyd's column The Alchemical Guitarist in the October 2007 issue. The cycle of fourths is listed as being 147-3652. Isn't the cycle of fourths actually 147-3625?

—James Christianson

You are correct, sir. Congratulations on your keen eye, and our apologies for the error.

IN A WORD...

Just wanted to say that I really enjoyed the video interview with [*former Rob Zombie guitarist*] Riggs on the March issue CD-ROM. I feel like he's going to get a lot of grief for being so laid back and short, but that's exactly what I enjoyed about it. It's good to see some good ol' fashioned simple rockin' being kept alive. He plays simply, and he talks simpler. Loved it.

—Jon Simmons

PLOWING A HEAD

I really enjoyed Mark Morton's "Riff Farming" lesson in the April issue. It's a technique I've dabbled with when writing for my band, and this lesson really put it into perspective—which means I'll be using the technique a lot more!

—Deanatron, via guitarworld.com/forums

LET LENNY RULE

Thanks so much for your interview and lesson with Lenny Kravitz [*April 2007*]. I recently bought Lenny's latest CD, *It Is Time for a Love Revolution*, and was totally impressed with his sound and his soul as a player. So when I saw that you had an interview with him, I was very curious to see what I could learn from him. I was blown away by the simplicity of how he approaches his music and guitar parts. I loved his attitude as well as his insights toward gear, rhythm guitar and songwriting. Thanks for continuing to run great articles that keep me coming back every month.

—Mark Janzen

AND THE WINNER IS...

I won the Playboy acoustic guitar contest you had on your web site, guitarworld.com, and am so excited! I am having a great time playing it, and it's even more beautiful in person. Thank you, *Guitar World*, for running such a great contest!



—Wendy Rogers

See a complete list of recent contest winners at guitarworld.com/contest_winners

RECENT READER TRANSCRIPTION REQUESTS

FRANK ZAPPA "Zoot Allures"
DETHKLOK "Thunderhorse"
MEGADETH "In My Darkest Hour"
THE PLAYMATES "Beep Beep"
DIMMU BORGIR "The Chosen Legacy"

Go to the Transcription Requests section of the *Guitar World* Forums (guitarworld.com/forums) to request a song you'd like to see transcribed in *Guitar World*!

TRANSCRIBED! On page 120 of this issue

DEFENDERS OF THE FAITH

GUITAR WORLD READERS IN THE SPOTLIGHT



JONAS LOWERY
AGE 15
HOMETOWN Houma, LA
GUITARS Fender Stratocaster and Epiphone Les Paul Custom
SONGS I'VE BEEN PLAYING Metallica's "The Call of Ktulu" and "Ride the Lightning"
GEAR I MOST WANT Krank Revolution REP 120-watt head with Revolution 4x12 cabinet



SAGE H. DAWSON
AGE 13
HOMETOWN Locust Grove, AR
GUITARS Gibson Les Paul and Flying V
SONGS I'VE BEEN PLAYING Deep Purple's "Smoke on the Water" and Black Sabbath's "Iron Man"
GEAR I MOST WANT An Ebony Firebird Studio with gold hardware

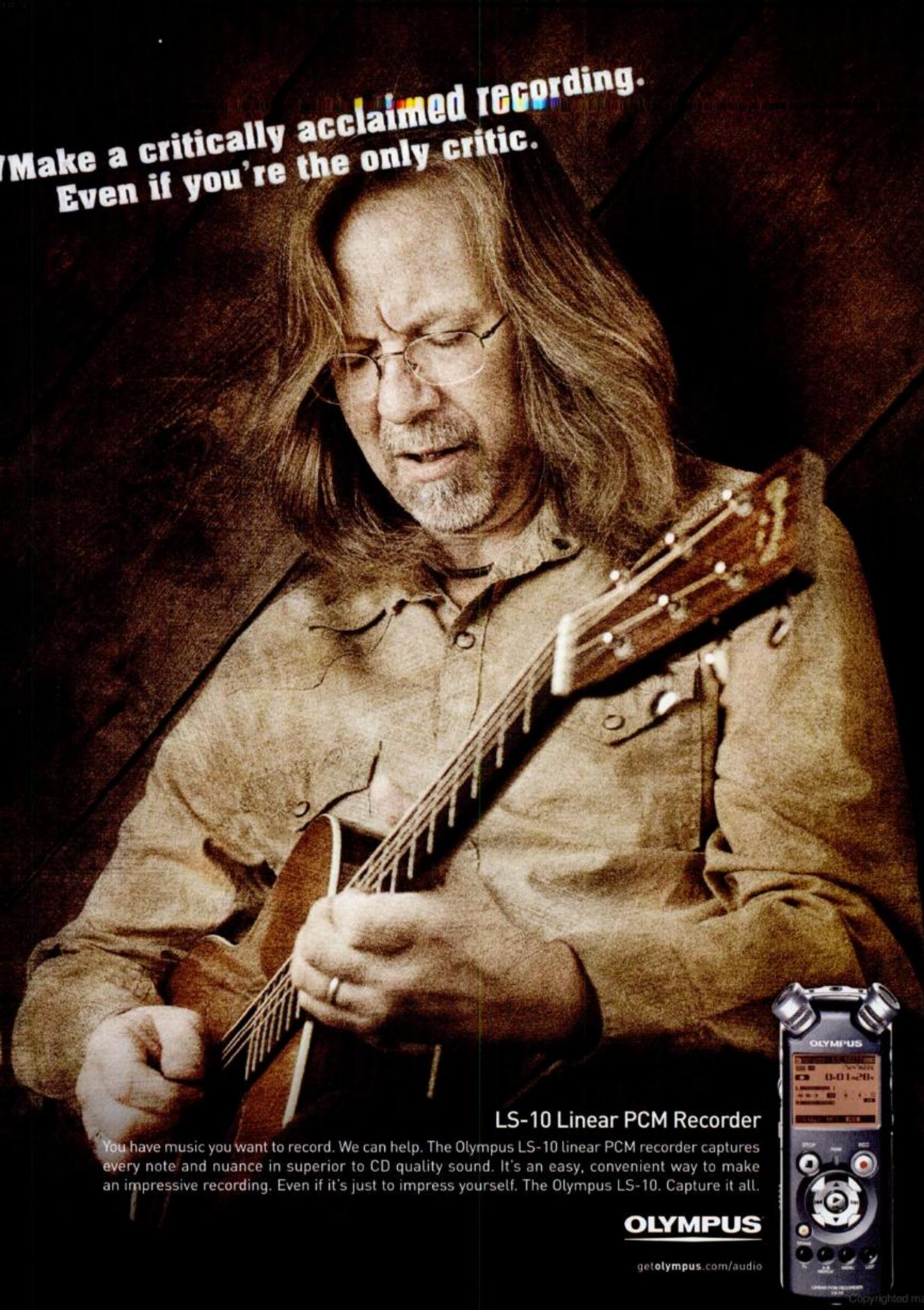


CHRIS GIBSON
AGE 47
HOMETOWN Buffalo, NY
GUITARS Gibson Les Paul Standard and Les Paul Studio
SONGS I'VE BEEN PLAYING Led Zeppelin's "The Song Remains the Same" and Helmet's "Meantime"
GEAR I MOST WANT Gibson ES-335 Les Paul Classic Standard

Are you a Defender of the Faith? Send a photo, along with your answers to the questions above, to defendersofthefaith@guitarworld.com. And pray!

Copyrighted material

Make a critically acclaimed recording.
Even if you're the only critic.



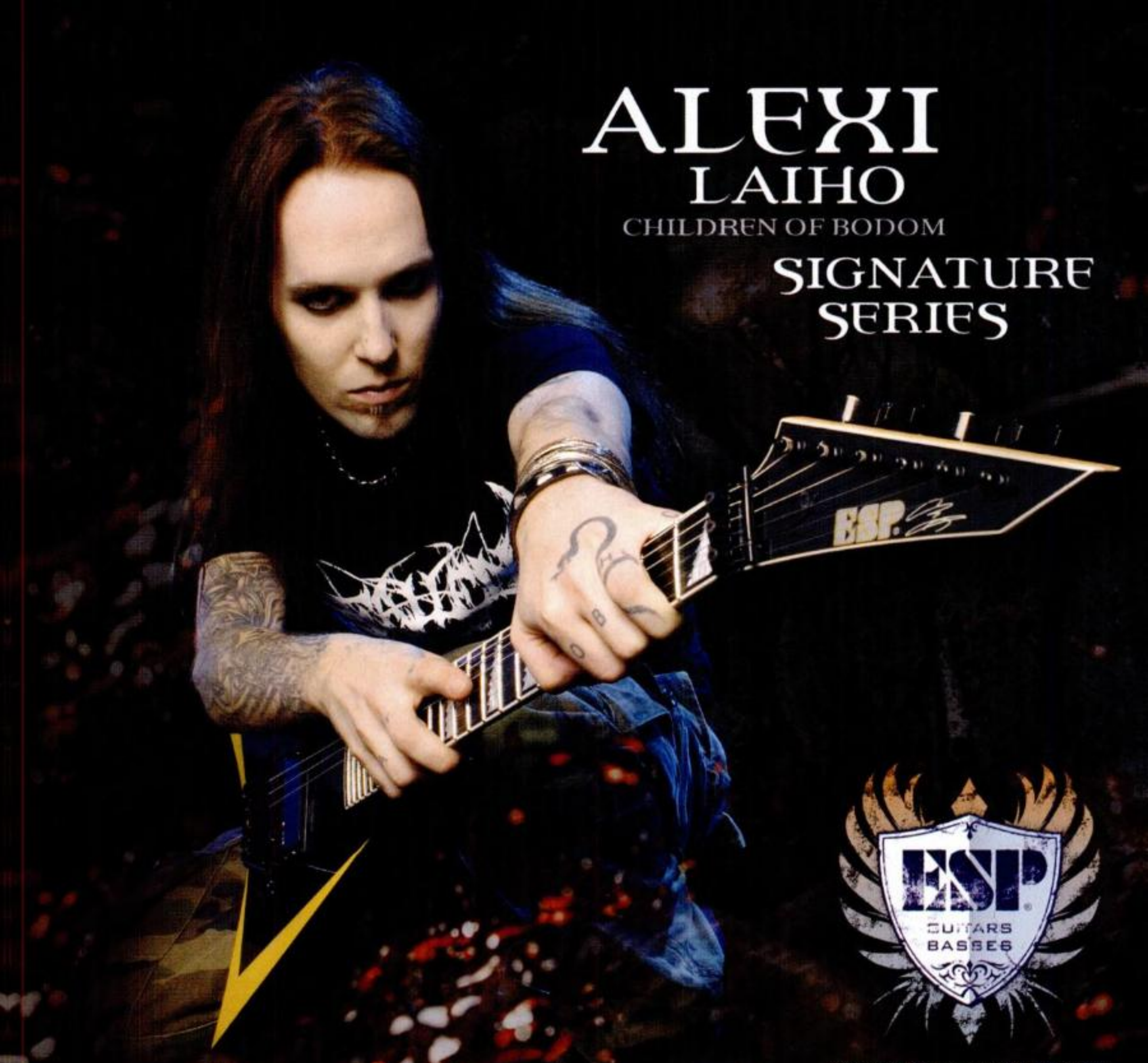
LS-10 Linear PCM Recorder

You have music you want to record. We can help. The Olympus LS-10 linear PCM recorder captures every note and nuance in superior to CD quality sound. It's an easy, convenient way to make an impressive recording. Even if it's just to impress yourself. The Olympus LS-10. Capture it all.

OLYMPUS

get**olympus**.com/audio

Copyrighted material



Copyrighted material

TUNE-UPS

INSIDE BETCHA CAN'T PLAY THIS! 32 INQUIRER 34 DEAR GUITAR HERO 40 INTRODUCING 42 & MUCH MORE!!!

MORE THAN WORDS

EXTREME WILL MAKE THEIR REUNION OFFICIAL WITH A NEW ALBUM THIS JUNE.

[*By* **RICHARD BIENSTOCK** *Photo by* **NEIL ZLOZOWER**]

BOSTON-BASED HARD rockers Extreme have been reconvening for sporadic live gigs since 2004, but it is only now that the band, led by guitarist Nuno Bettencourt and singer Gary Cherone, is officially reuniting. This year will see not only a full-fledged world tour from the group but also a new album, Extreme's first since 1995's *Waiting for the Punchline*.

"We've has always been driven by new music," Bettencourt says, "so this reunion couldn't have happened without there being a new record. Otherwise, it's just a marketing move, like, Let's go on tour and make some money. But we never did anything for money in the past, and we still don't. We're bad businessmen but great entertainers."

Though Extreme's biggest hit remains the 1990 acoustic ballad "More Than Words," their calling card was always a distinctive blend of hard rock riffs, funk-influenced rhythms and Beatles-style vocal harmonies, not to mention Bettencourt's dazzling guitar shredding. That sound is well represented on the new album, on which Bettencourt and Cherone are joined by original Extreme bassist Pat Badger and new drummer Kevin Figueiredo. "It's a bit eclectic in terms of the songwriting," Bettencourt says of the new material. He points to one song, "Slide," which the band has been playing live, as particularly indicative. "It's got the riffs, the funkiness, the harmonies—everything you expect from us."

The still-untitled album is scheduled for release in June, with a tour to begin in the summer. Bettencourt says the timing for their reemergence couldn't be better. "Music is a mess right now. It's a desert. I mean, kids get their rock and roll from *Guitar Hero*. At a lot of our recent shows we see old and new fans and they're all like, 'Holy shit, we've missed this.' And they don't just mean Extreme but this kind of music in general.

"I'm not saying we're gonna save rock," he continues, "but it's exciting to be back." ❐



Copyright Material

SHOW US YOUR PICS

THE *2009 BUYER'S GUIDE* MODEL SEARCH IS ON! [*Photo by* JUSTIN BORUCKI]

FIRST THERE WAS the Van Halen reunion tour. Then came the Led Zeppelin reunion show. And now, finally, we present the event that you've all been waiting for: the *Guitar World Buyer's Guide* Model Search.

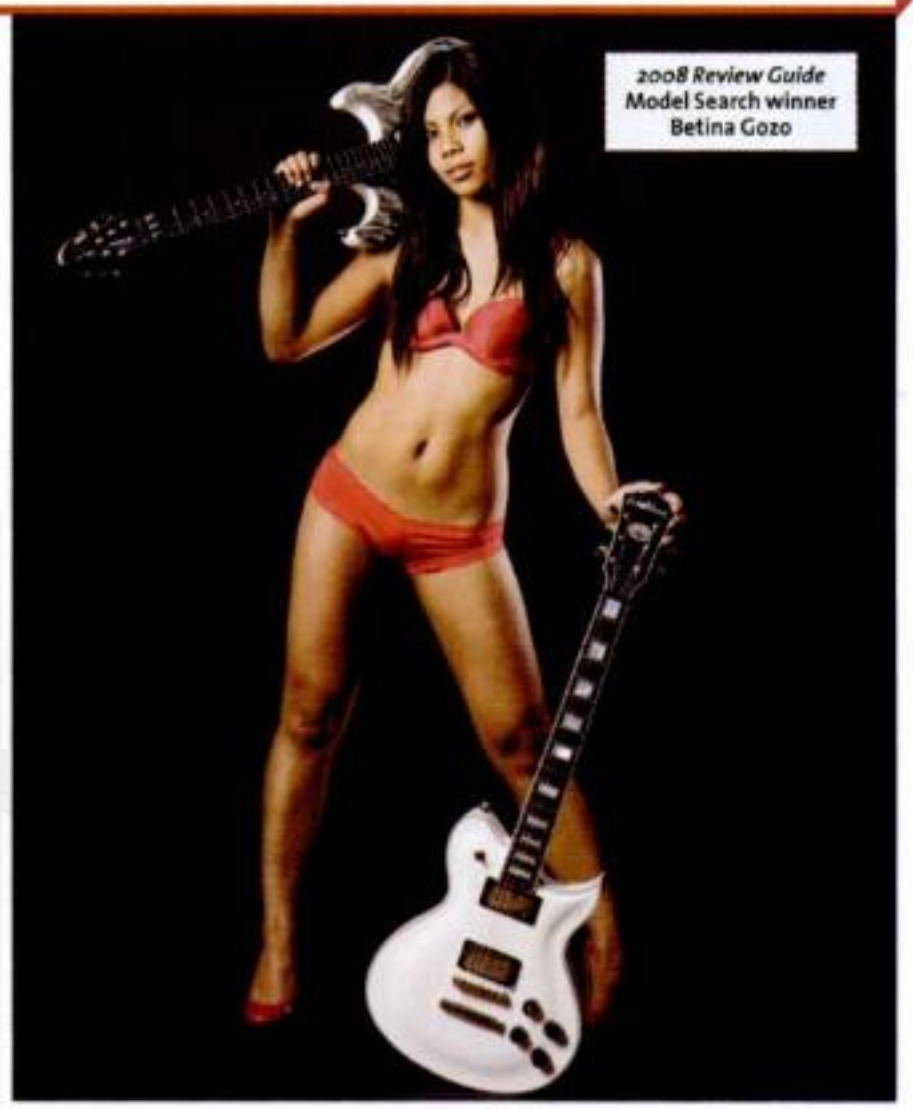
Once again, we are seeking home-grown talent to appear in what can only be described as the biggest, most complete and best endowed guitar guide ever published. The *Guitar World Buyer's Guide* has become an institution among players, who rely on its up-to-date listings of electric and acoustic guitars, amps, effects and accessories, all of it showcased with a bevy of lovely models.

The *2009 Buyer's Guide* will feature the stars of the *Playboy* TV show, *The Girls Next Door*: Holly Madison, Bridget Marquardt and Kendra Wilkinson.

In addition, one winner from our Model Search will be treated to a professional photo shoot for inclusion in the *2009 Buyer's Guide*.

To enter the Model Search, take photos of yourself with your gear (no, not that kind of gear—we mean a guitar) and send them to us at modelsearch@guitarworld.com. Be sure to include your name and contact information. All entrants must be 18 or older, and all entries must be received by June 1, 2008, to be considered for inclusion. *Guitar World* reserves the right to publish photo entries in print and online. ❐





2008 Review Guide Model Search winner Betina Gozo

BETCHA CAN'T PLAY THIS!

PHIL X

"I LOVE TO SHRED, and I also love chromatic and dissonant stuff. This month's lick, which is in two parts, has a little bit of all that. Both parts loosely imply a G7 tonality with lots of colorful chromatic movement and embellishment.

"Part 1 has you playing an ascending run across the neck, three notes per string, and holding the last note on each string as you pick the first note on the next higher string, which in each case is only a half step above the previous note. Letting the two notes ring together like this creates a minor second interval and an abrasive, but brief, 'chromatic-dissonant rub.'

"Part 2 is a colorful, interestingly contoured alternate-picking run that will really work your right hand with frequent string crosses—it uses only one or two notes per string—and get your fretting fingers dancing all over the place. Be sure to use the fingerings indicated, and practice the run slowly at first to avoid tripping over your own fingers.

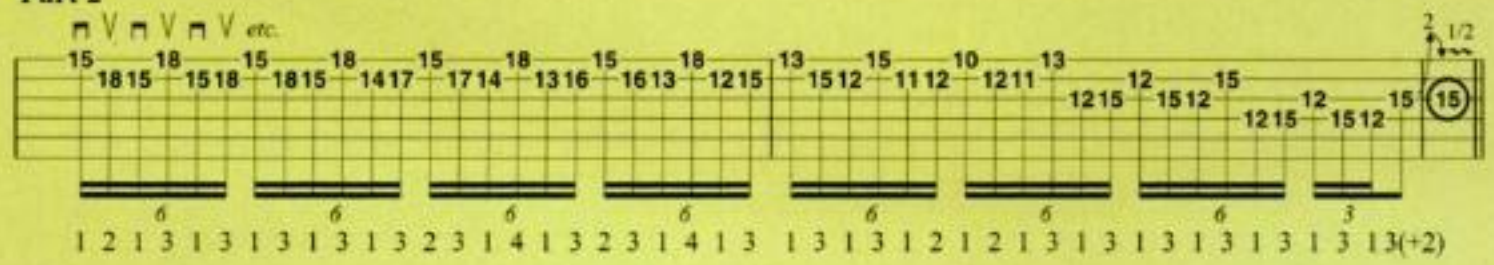
"The run begins in 15th position in a stock G minor pentatonic box pattern, and then the two B-string notes begin moving chromatically down the neck through a progression of diminished arpeggios in a manner reminiscent of Edward Van Halen's classically-inspired tapping in 'Eruption.' Have fun with the lick, and kick ass!" ❐



Part 1



Part 2



ON DISC

Phil X has played guitar on albums by Rob Zombie, Alice Cooper, Kelly Clarkson and Daughtry, among others. For more information, visit thephilxshow.com.

Copyrighted material

FEEL THE CLEARTONE® DIFFERENCE.



[EMP TREATED]



[NOT TREATED]

PLAY LONGER. SOUND BETTER.



CLEARTONE EMP TREATMENT IS DESIGNED TO PROTECT YOUR TONE FROM CORROSION AND REDUCED STRING LIFE WITHOUT USING THICK TONE-KILLING LAYERS OF MATERIAL.

CLEARTONE® GUITAR STRINGS



WWW.CLEARTONESTRINGS.COM

Copyrighted material

RIGHT NOW ON GUITARWORLD.COM!

• 300 GUITAR WORLD COVERS!
From the very first issue in July 1980 to last month's 300th issue, GuitarWorld.com is featuring a special gallery containing every cover in our 28-year history. Each cover is viewable in high-resolution, and the entire gallery can be searched and sorted in any number of ways. Feel free to leave comments and vote for your favorite cover!

• CONTESTS!
GuitarWorld.com has teamed up with young metallers Black Tide and Dean Guitars to bring you a special contest where you can win a Dean Razorback V 255 electric guitar, a Coffin Case and a Blood Drive Pedal. The winner will also receive an autographed copy of Black Tide's debut album, *Light from Above*. In addition, GuitarWorld.com is giving away an Epiphone guitar autographed by blues great Joe Bonamassa, as well as a case of Elixir strings.

• EXTREME METAL TABS!
Guitar World's official guitar tabs web site, tabs.guitarworld.com, is proud to offer numerous tabs geared



toward fans of extreme black and death metal, including Death's "Pull the Plug," Immortal's "Sons of Northern Darkness," Mayhem's "Deathcrush" and Burzum's "Det Som En Gang Var." Unlike other tabs you find on illegal guitar tab web sites, these tabs were produced by *Guitar World*'s team of expert transcribers.

• CAVALERA CONSPIRACY
Former Sepultura/Soulfly frontman/guitarist Max Cavalera (guitar) and his brother, drummer Iggor Cavalera, stopped by the *Guitar World* offices recently for a video interview, which can be viewed at GuitarWorld.com. In the video, the brothers discuss their early days as musicians growing up in Brazil. They also talk about the events that led to Max's departure from Sepultura and the recent reunion with Iggor, which resulted in the first Cavalera Conspiracy CD, *Inflikted*. "You can make all these plans in life, but sometimes it doesn't mean crap," Max says. "The key is to figure it all out when everything is upside down."

• EXODUS
A video interview with thrash metal legends Exodus can now be found online. Longtime guitarist Gary Holt discusses Kirk Hammett's pre-Metallica time in the band, the recording of Exodus' 1985 classic, *Bonded by Blood*, the death of former frontman Paul Baloff and the group's most recent release, *The Atrocity Exhibition*. Co-guitarist Lee Altus was also on hand to talk about his thrash metal past as a member of Heathen, his contributions to *The Atrocity Exhibition* and what it was like growing up in Russia. View the video at GuitarWorld.com now.



• JEFF HEALEY TRIBUTE
Guitar World was saddened to learn of the recent passing of Jeff Healey, the Grammy-nominated guitarist who had been sightless since the age of 1 and scored a hit in 1988 with the soulful "Angel Eyes." The 41-year-old Canadian guitarist also appeared in the 1989 Patrick Swayze film *Roadhouse* as Cody, a blind musician. Healey's final record, *Mess of Blues*, is due out on April 22. *Guitar World* pays tribute to the fallen great with a complete reprint of his September 1990 cover story, available at GuitarWorld.com/healey.



INQUIRER [By JOE MATERA]
PAGE HAMILTON of HELMET

What made you start playing guitar?
Listening to Led Zeppelin as a kid, which actually came about by chance. One year, for Christmas, I received two copies of the same Rod Stewart album. I took one back to exchange it, and I saw this album, *Led Zeppelin IV*. It had a really cool cover, so I exchanged my album for it. Not knowing what to expect, I took it home, and it changed my life. When I heard "Black Dog" for the first time, I thought it was incredibly evil and amazing. And I immediately started fantasizing about being Jimmy Page.

What was your first guitar?
It was a 40-dollar Horugel acoustic guitar. It wasn't anything spectacular, but it made me save up my money so I could go and buy an Ibanez flattop.

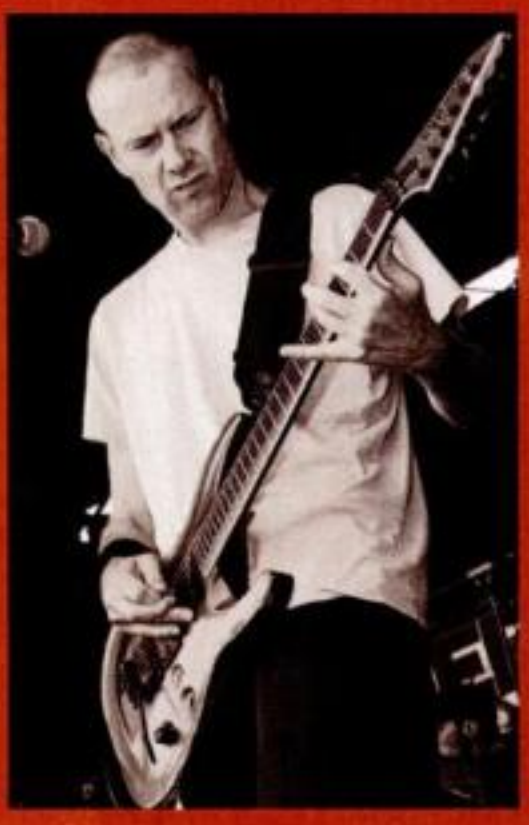
What was the first song you learned?
"Fire on the Mountain" by the Marshall Tucker Band. It wasn't my choice though; it was my guitar teacher's. The first song I actually figured out by myself was "Stairway to Heaven."

Do you remember your first gig?
It was in the auditorium at the University of Oregon, and I was playing with a jazz combo. I think we played Oliver Nelson's "Stolen Moments," which is a C minor blues, and I remember being very nervous and absolutely petrified. It is something that I still suffer from, being nervous before a gig but in an excited way, where I can't wait to get out there and rock out.

Ever had an embarrassing onstage moment?
I wish there was only one! [*laughs*] There was this show that I played in Melbourne, Australia, where I got so drunk that I went onstage and started a rampage about metal being cooler than indie rock. I was saying things like, "Fuck emo and indie rock!" I was retarded and totally hammered, but fortunately, somehow, I made it through most of the show.

What is your favorite piece of gear?
The one thing I hate to be without is my VHT Ultra-Lead head. I have three of them, but one in particular, is my favorite. It's just got a low end that is chunky and well defined, yet not mushy. And the top end, while not nasty and sizzling, is percussive, defined, very round and full and warm.

Got any advice for young players?
Be a musician, as that is infinitely more interesting than being a rock star. Devour music and play the guitar and work at it and listen to everything. Don't be a pinhead that just listens to Green Day. There is so much more out there musically. ❑



ASHLEY MAILE / RETNA

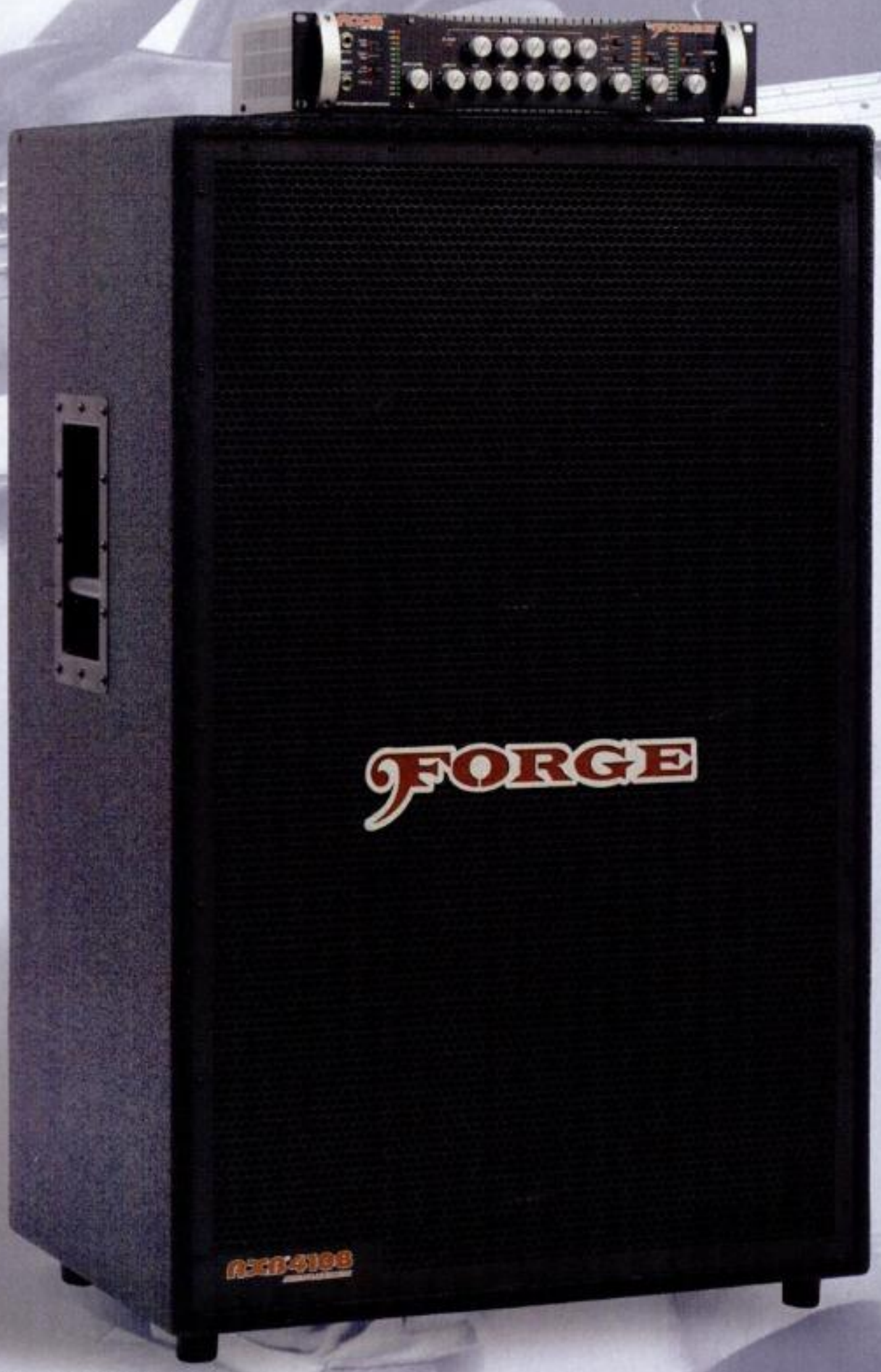
Copyrighted material

For Bass Players Who Want Devastating Power and Tone!

The New FORGE BASS SYSTEM

2100 WATTS SERVO-LOOP ACTIVE TECHNOLOGY
TRI-AMPED ENCLOSURE SEVEN-TUBE PREAMP HEAD

The FORGE™ AXB™ bass amp series is the first to incorporate the speakers and power amps in a Servo-Controlled, Active Parametric Synthesis Technology, Tri-Amplified system. This delivers extended bass frequency response (Active eXtended Bass), minimal distortion and superior transient response with clean articulated bass notes all the way into the subwoofer range. It also eliminates the muddy sound that passive bass amps suffer when a drop-tuned 4-string, or 5- or 6-string bass is used, while still delivering solid mids and punchy highs.



AXB Bass Tube Preamp Head Features:

- Five 12AX7 & two 12AU7 tubes
- Selectable CLEAN TUBE for crisp tones or CLASSIC TUBE for aggressive tube sound
- Active EQ with frequency sweep and +/-15dB boost/cut
- Low Cut with frequency sweep and In/Out switch
- Input & Output Level controls with LED ladders
- Tube Compressor with Level control, In/Out switch and LED ladder
- FX Loop with selectable In/Out and Pre/Post EQ
- Balanced Direct Out with Ground Lift, Mic/Line switch and selectable Pre/Post Compressor
- Balanced/Unbalanced line-level Outputs to Active Tri-Amped Powered Speaker enclosure
- Footswitch and Tuner Out jacks
- Output Mute switch for quiet tunning

AXB 4108 Active Tri-Amped Bass Speaker Enclosure Features:

- Built-in Tri-Amplification – 2100 total watts - Sub (1,000 watts), Bass (800 watts), High (300 watts)
- Neodymium speakers - One 18" sub, four 10" bass, and three 5" high-frequency
- Servo-Controlled, Active Parametric Synthesis Technology
- Lightweight high-efficiency power amps
- Sub & High amp Level controls balance the Tri-Amplification relative to the Bass amp for room acoustics
- 10" speakers switchable from crossed-over to full-range for single miking application
- 5" high-frequency speakers eliminate unreliable, ear-ripping bullet tweeters
- Heavy duty casters, handles, & black Polymaric™ coating
- Tilt & roll design for easy portability – rolls through standard doors
- Light-weight 125 lbs (40 lbs lighter than a typical 8x10 bass enclosure)

FORGE™

forgebass.com

A division of XP AUDIO, INC™

pecifications are subject to change without notice.
2008, All rights reserved, XP AUDIO, INC.

DESIGNED AND MANUFACTURED IN THE USA

Copyrighted material

AMERICAN 'STAN BAND

IN AFGHANISTAN, THE TALIBAND SLAY 'EM IN MORE WAYS THAN ONE.

AFGHANISTAN MAY bring to mind images of blistering heat and scorching desert sands, but in wintertime the country's mountains can average as much as eight feet of snow annually. Even the bad guys don't want to come out and play.

If you're part of a U.S. Special Forces A Team living in a tent on one of those mountains, you need a way to entertain yourself through the long cold months. What better than to bring along some musical instruments and start a band?

That's what five members of 10th Special Forces Group ODA 026 did this past winter. Dubbed "the Taliband," the guys are making the hills of eastern Afghanistan alive with the sound of music *and* heavy artillery.

> **Word to bin Laden: your front-row seat is ready and waiting.**

The group of first-name-only operatives consists of team leader Bill on Gibson Slingerland drum kit and M4 carbine, "Face" on Washburn Taurus bass and special purpose sniper rifle, team tech Ian on Fender Stratocaster and Barrett .50-caliber sniper rifle, weapons sergeant JD on Gibson Les Paul and M240B light machine gun, and engineer sergeant Timmy on vocals and M249 squad automatic weapon. Together, they make a well-trained and highly skilled killing machine. And we hear they're pretty handy with their weapons, too.

Currently, the Taliband's setlist consists of covers, including the theme from *Team America: World Police* ("America, Fuck Yeah") and the Clash's "Rock the Casbah," but they hope to have a few killer originals in time for the spring thaw, when the bad guys re-emerge from their caves. Word to bin Laden: your front-row seat is ready and waiting.

Letters of support and thanks can be sent to the Taliband in care of Andy Humann, TF 10-1, Camp Phoenix/ Camp Warehouse, APO AE 09320. ❐



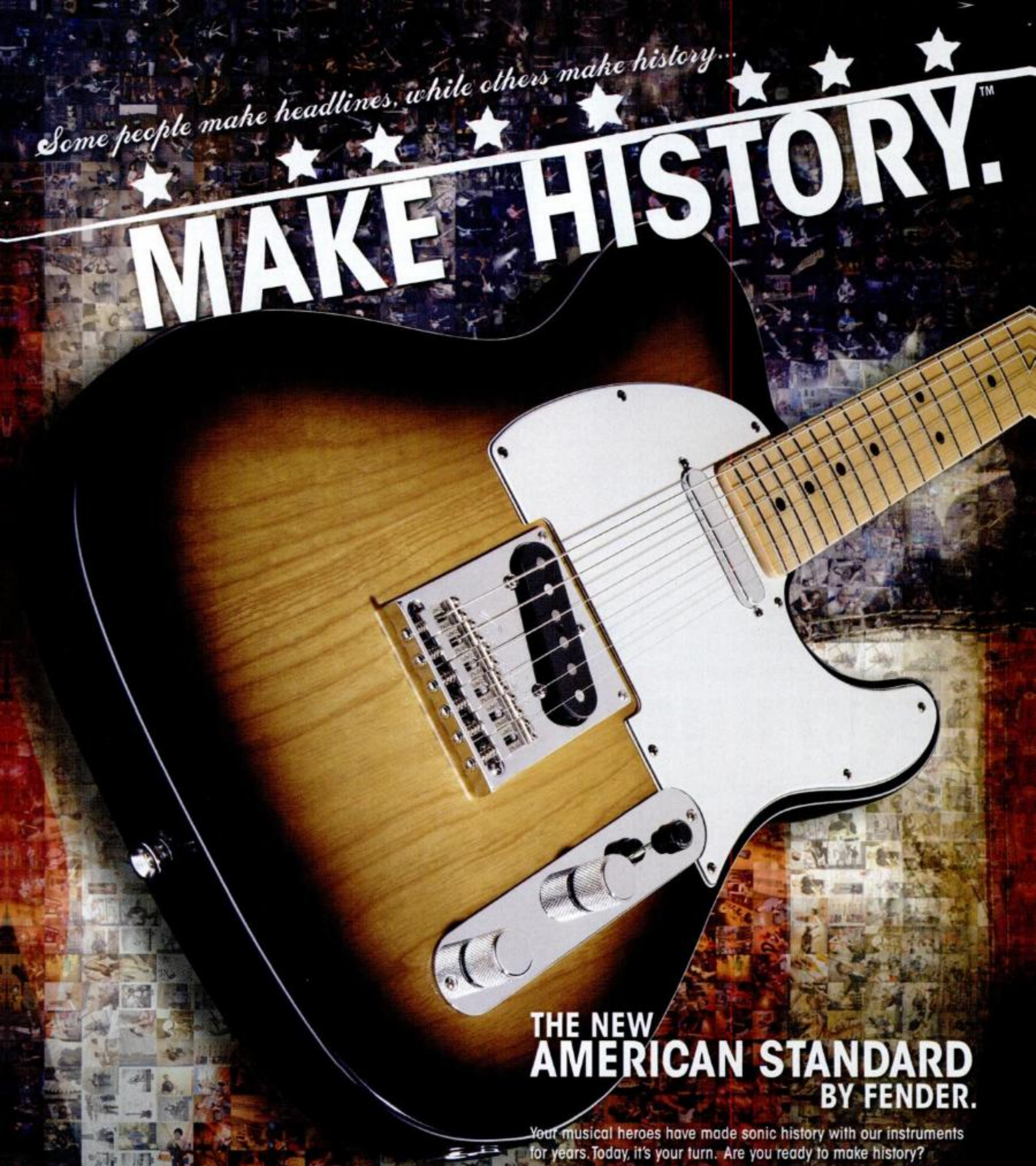
(from left) Timmy, JD, Ian, "Face" and Bill at their day jobs. Below, the Taliband.



Copyrighted material

Some people make headlines, while others make history...

MAKE HISTORY.™



THE NEW AMERICAN STANDARD BY FENDER.

Your musical heroes have made sonic history with our instruments for years. Today, it's your turn. Are you ready to make history?

Check out the new American Standards at...
www.fender.com/makehistory

Fender
www.fender.com

© 2008 FMIC. Fender, Telecaster, Tele®, and the distinctive headstock and body designs of this guitar are trademarks of Fender Musical Instruments Corporation. All rights reserved.

Copyrighted material

PICKIN' À LA KING

KAKI KING

[By **ANDY ALEDORT** *Photo by* **JUSTIN BORUCKI**]



WHEN KAKI KING released her debut, *Everybody Loves You*, in 2003, the response from many listeners was akin to one's first exposure to Eddie Van Halen's "Eruption": "How is it possible to *do* that?"

Kaki King's dazzling playing style interweaves complex fingerpicking techniques, two-hand fretboard tapping and percussive sounds created by striking the guitar rhythmically with both hands. The end result—which evokes elements of jazz, classical, folk, pop and rock—pushes the boundaries of acoustic guitar performance not unlike the work of two of her influences: the late Michael Hedges and Preston Reed.

On her debut and its follow-up, 2004's *Legs to Make Us Longer*, Kaki fused these playing techniques in the creation of beautiful and fascinating solo guitar performances. But on her 2006 release, *...Until We Felt Red*, she expanded her palette to include vocals, electric guitar and accompaniment with a full band, a direction she has investigated further with her latest, *Dreaming of Revenge* (Velour).

"This time around, the focus was on creating distinct melodies, which are placed over the top of the kind of guitar playing that I have been doing for the last few years," King says. "On many tracks, lots of different acoustic guitar parts are underlying these very simple but beautiful melodies, while the melodies themselves are created from overdubs made with instruments, such as electric guitar, lap steel and keyboard."

Although King began working on the album with a handful of acoustic guitar–based songs, she allowed the tunes to evolve in the studio by layering melodies on them, adding drums, changing tempos and reconfiguring the arrangements as she went along. Working with her producer, Malcolm Burn, King played the majority of the drum and keyboard parts as well.



ON DISC

▶ ***Check out our exclusive lesson with Kaki on this month's CD-ROM!***

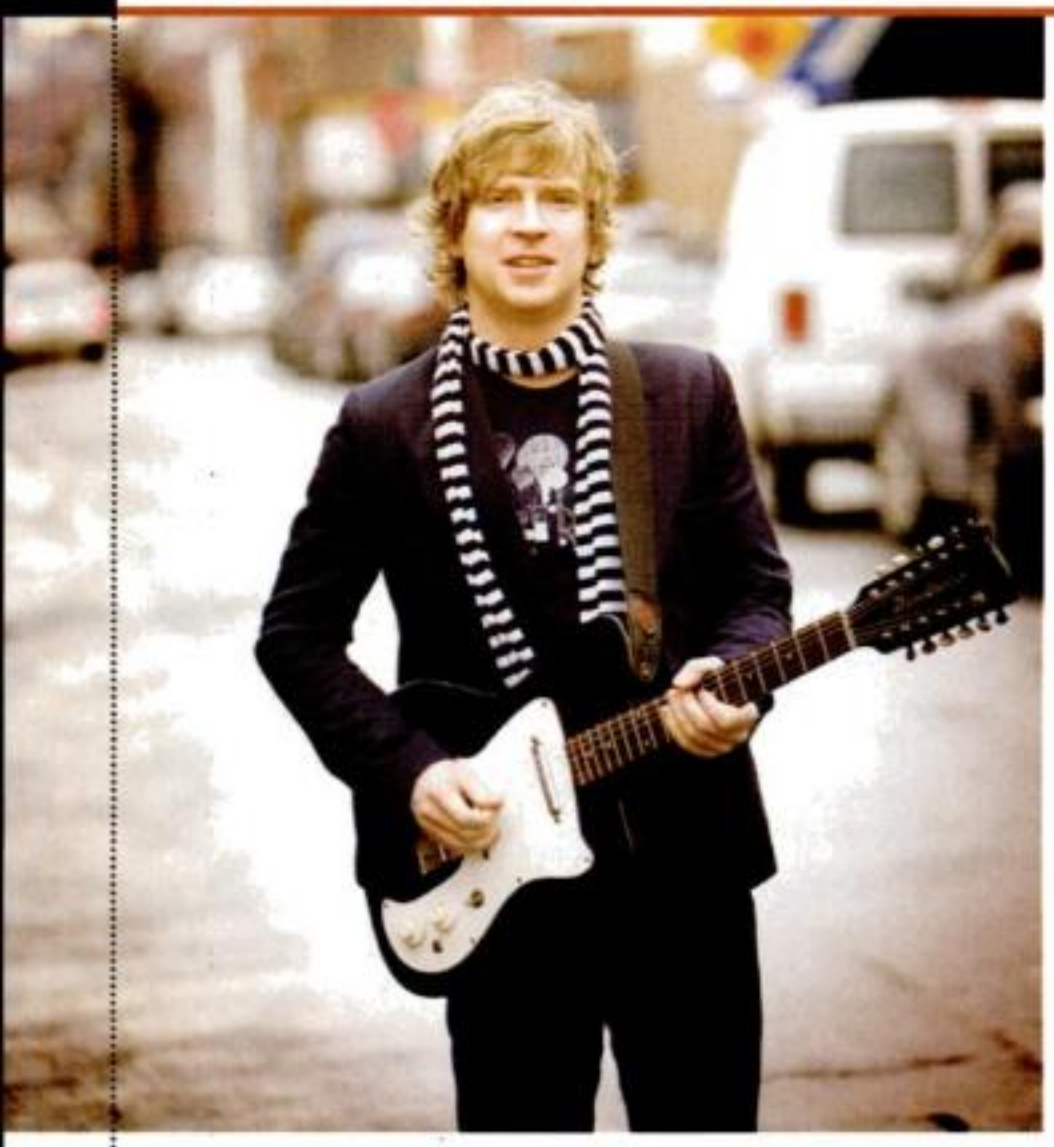
"Making this record was all about challenging myself and really letting go," she says. "I'm finding my own voice within the realm of instrumental music at large. I want people to listen to this record and think, This sounds like something completely new, but it also sounds like something Kaki King would do." ❐

LUCKY'S MAN

NADA SURF

[By **JOE BOSSO** *Photo by* **JUSTIN BORUCKI**]





FOR NEW YORK pop-rock trio Nada Surf, the secret to staying together is in sometimes staying apart. Formed in 1992, the band made a big splash with its 1996 hit song "Popular" from its debut album, *High/Low*. But when Elektra Records dropped Nada Surf in 1999 and refused to domestically release their follow-up album, *The Proximity Effect*, the group's members went on hiatus, burnt out by their major-label experience. "We even did the most extreme anti-rock star thing possible," says guitarist-vocalist Matthew Caws. "We got day jobs."

For Caws, his time spent as a record-store clerk was straight out of the movie *High Fidelity*, "only without chasing girls around. I got to check out a lot of great music. More important, I relaxed and figured out what I wanted to write about. I knew the band would get back together. We just had to feel ready, with no outside pressure."

When Caws reconvened with bassist Daniel Lorca and drummer Ira Elliot in 2001, they felt a renewed spirit. "We had to get off the make-an-album-go-on-tour grind," says Caws. They issued two well-received indie albums, *Let Go* (2003) and *The Weight Is a Gift* (2005), but their newest effort, the guitar-crunchy *Lucky* (Barsuk Records), ranks as their most accomplished yet. The title, according to Caws, is quite literal. "We *do* feel lucky. We're still around after 16 years, and we get to make the albums we want to make. I'd say we're extremely fortunate." ❐

AXOLOGY

- **GUITAR** Gibson '68 Les Paul Black Beauty
- **AMPS** Early Sixties Silvertone Twin, Fender Deluxe Reissue, Marshall JCM800 50-watt half stack
- **EFFECTS** Hughes & Kettner Rotosphere, Crowther Audio Hotcake distortion pedal, Morley George Lynch Tripler pedal
- **STRINGS** D'Addario .0125

Copyrighted material

THE SPIRIT OF ART IN TECHNOLOGY

DREAM DELIVERED



WE DON'T HAVE A CUSTOM SHOP....WE ARE A CUSTOM SHOP!



EXPRESS 5:25 1X10 COMBO
Amber-Stained AAA Quilted Maple and Tan Jute Grille.



STILETTO ACE 1X12 COMBO
Champagne Floral Tooled Leather AAA Quilted Maple Front Panel and Tan Jute Grille.



LONE STAR HEAD
Tan Croco with Tan Croco Front Panel and Gold Grille



LONE STAR 1x12 COMBO
Private Reserve Quilt Maple with Tan Jute Grille.



STILETTO ACE HEAD
Orange Bronco Vinyl Covering, Orange Bronco Grille.

MESA ENGINEERING

See our Custom Design Gallery at www.mesaboogie.com — Send your name & address for our 90+ page catalog to Mesa Boogie, Ltd.,1317 Ross St. Petaluma, CA 94954 Ph:707-778-6565

Copyrighted material

GEORGE LYNCH

[*Photos by* **NEIL ZLOZOWER**]

HE'S FAMOUS FOR THE LEGATO SHRED TECHNIQUE HE PERFECTED IN DOKKEN AND THE LYNCH MOB. BUT WHAT *GUITAR WORLD* READERS REALLY WANT TO KNOW IS...

I heard you have a new record coming out with your band, Souls of We. What's its status?

—Tim Kerney

The new record is called *Let the Truth Be Known*, and we hope to have it out early this summer. It features London LeGrand on vocals, Mike Wengren of Disturbed on drums and Jeff Pilson and Dragonforce's Fred Leclercq on bass. You can check out my web site, George-Lynch.com, for more information.

★★★★★

You recently jammed with Alexi Laiho at a NAMM trade show. Were you aware of his skills before you went onstage? What was your impression of his playing?

—Will Armitage

What's that supposed to mean? [*laughs*] Like I got in too deep or something with this guy? [*laughs*] No, I'm very aware of Alexi and Children of Bodom. Actually, I was the one who was pushing to make that happen. I'd been working with ESP to get their top endorsees to do a battle, because it creates a lot of excitement.

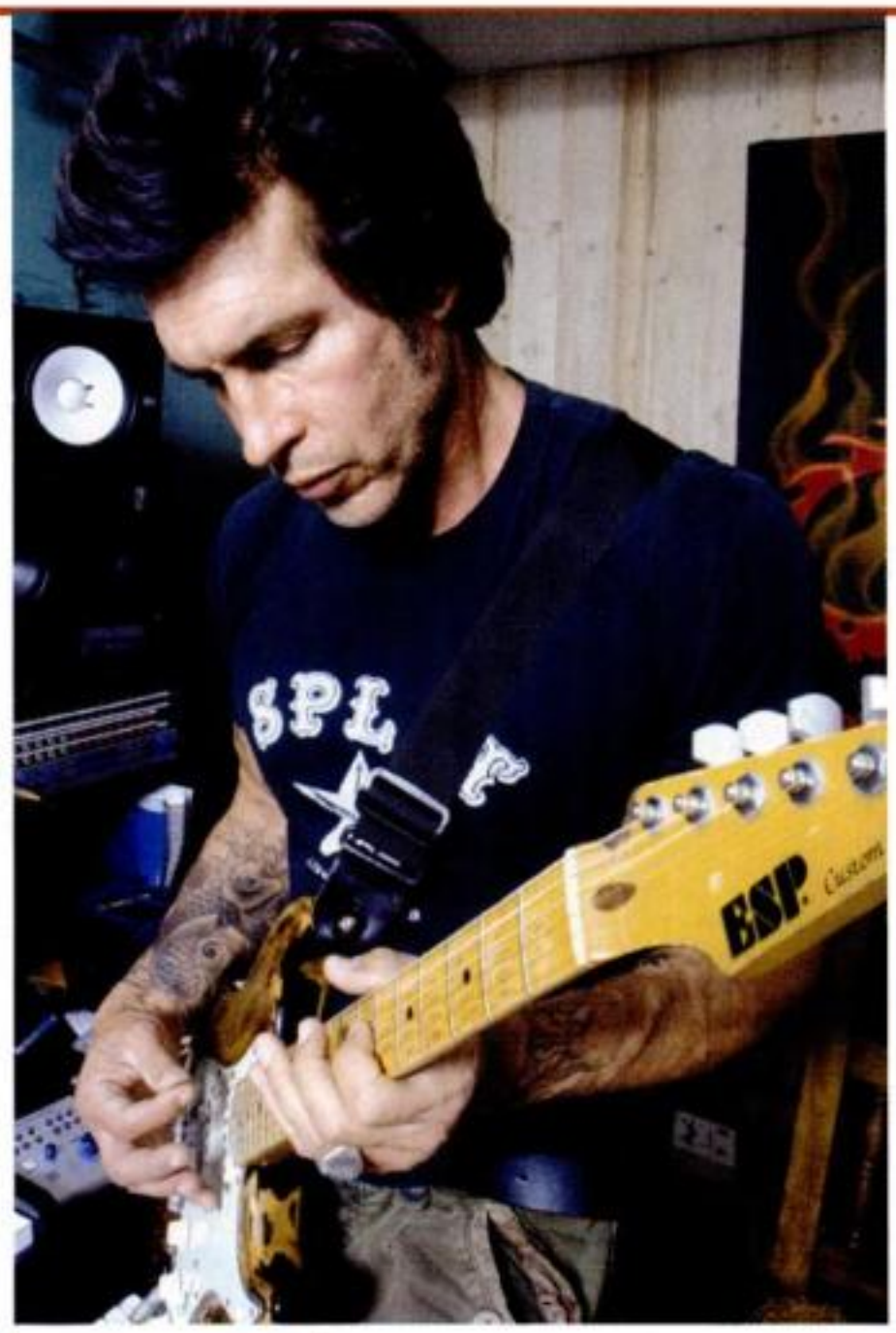
Alexi and I did "Mr. Scary" and "Tooth and Nail," and it was great. We only had time for a one-hour rehearsal, and when Alexi showed up he had no idea how to play those songs. But 30 minutes into it, he had them down cold, which is pretty insane. I don't think I could listen to a Children of Bodom song and learn in one hour! [*laughs*] But Alexi's a real sweet guy, and I have tremendous respect for him.

★★★★★

I've always been fascinated by the Skeleton Guitar you used in the "It's Not Love" video. I'm pretty sure it's an ESP. Could you give some history and possibly some facts about this guitar?

—Jack Caldiero

Absolutely. My friend J. Frog and I worked on that guitar for about a year. He does prosthetic monster makeup for horror movies. He had the gist of the idea, and I helped him musically fine-tune it. We carved this thing out of one solid piece of wood. It was an incredible amount of work. The original has an actual gold tooth that J. pulled out of his mouth and stuck on there. That guitar looked amazing, but it was very unplayable and didn't sound very good. I played it in Dokken for a while, and it ended up going to the Hard Rock Café in Hollywood. Then ESP ended up building 25 of them, which were much better-sounding and -playing guitars. I still have one of those, which I use.



"All of sudden I was looking like Rambo. All I needed was a flame-throwing guitar."

★★★★★

What advice would you give to an intermediate guitarist who wants to increase the speed and accuracy of his fret hand? I feel that my picking ability far outshines my fret-hand skills.

—John Danek

That's interesting, because you usually hear of the opposite happening. One exercise that I used to do is work my fretting hand without using my pinkie and ring finger. Try that, and also work on hammer-ons and pull-offs. In fact, I'd suggest trying to take the right hand out of the mix completely. It's like Hendrix back in the day—his picking arm would be in the air, but he'd *still* be ripping it up with his fret hand.

★★★★★

I know you were into bodybuilding pretty seriously. How did you keep your fingers so limber for pulling off your jaw-dropping licks? I find that the more I get involved with lifting the worse my playing becomes because my hands become so tight.

—Dave Hallway

That's absolutely true, and I experienced that when I was into heavy lifting for a little while back in the mid Nineties to 2000. I was out with Dokken and I cared more about bodybuilding than playing guitar. I found that any time I had an extended solo, I would get static contractions in my forearm. Any solo longer than 30 seconds would make my hand turn into "the claw." It was silliness, so I backed way off the exercise, and my playing has gotten tremendously better and more relaxed. It's okay to stay in shape, of course, but up to a point. I used to make fun of all those guys who looked like bodybuilders onstage, and then I became one. [*laughs*] I don't know how that happened. All of sudden I was looking like Rambo. All I needed was a flame-throwing guitar.

★★★★★

What do you consider to be the most important thing to achieving your sound?

—Nasir Habib

Well, I rely a lot on delay. My favorite tool for that is an old Echoplex, even though there are so many digital delays out there that are easier to use. I rely on it for solos, of course, but I also like a little bit of slap on my rhythm playing. I like how it gives you a rhythm to play off of, and if you're playing kinda bouncy it gives you some depth.

Additionally, I've learned a lot in the last decade about tone. I've gotten around to the idea that less is more. In a less-powerful pickup, like the Screamin' Demon and the Seymour Duncan Super V, the magnets are not as strong as some of the older stuff I used to use. I mean, I used to use the *strongest* pickup I could find. I used to use a metal pick, and sometimes the pickup pole pieces were so magnetic that they would grab the pick out of my finger. [*laughs*] I've learned to play with a little less distortion so that the dynamics really come out in my playing.

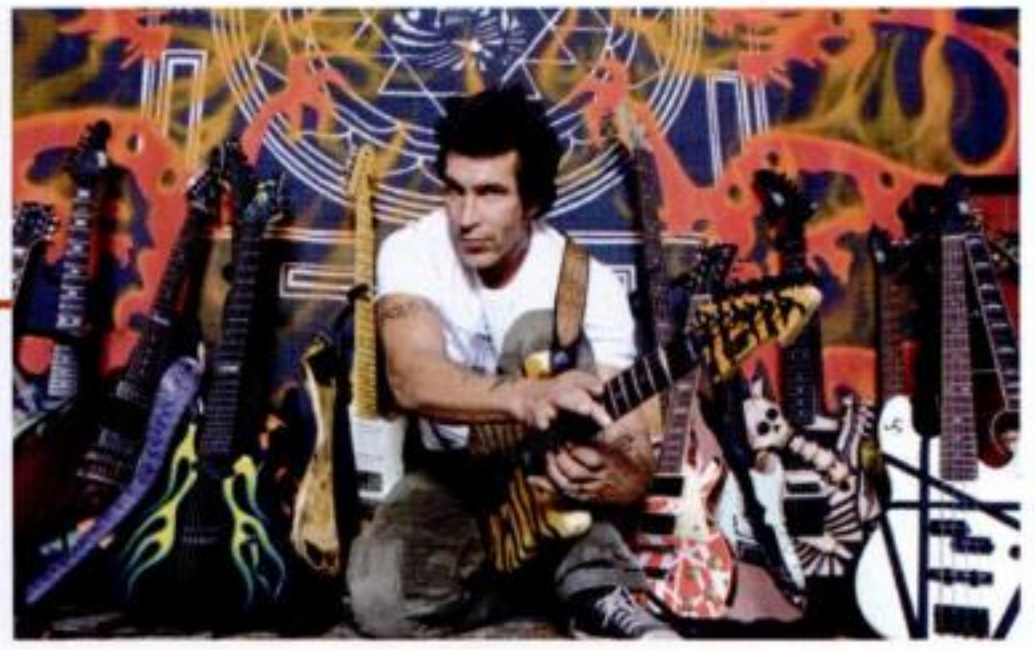
★★★★★

One of my favorite tracks has always been "Tierra del Fuego" off of *Sacred Groove*. What was your inspiration behind this awesome jam?

—Darcy Jo

When I started playing guitar I played flamenco and classical, because that's what my dad insisted that I play. It's always remained with me a little bit. So I

Copyrighted material



guess that track was my attempt to merge that Spanish feeling with a rock track. The name itself is totally random. I can't tell you what the extreme tip of South America has anything to do with the song. But that's the luxury of having an instrumental song. Your titles don't have to mean anything. [*laughs*]

* * * * *

I would like to ask you about the Japanese letters on your ESP Kamikaze guitar. Is it true that your ex-wife asked for these letters to be printed on the guitar so that groupies wouldn't get close to you?

—John Panagopoulos

I've never been able to figure out exactly what it says. I've been over to Asia and people have told me it says everything from "I'm George Lynch and I have many children" to "I don't take very many showers" to "kamikaze." But I can't read those characters, so who really knows.

* * * * *

I heard you took over Randy Rhoads' guitar lessons at Musonia School of Music after he left to play with Ozzy Osbourne. Is that true, and what was your relationship with Randy?

—Cody Saunders

It is true. I had been up for the Ozzy gig on three different occasions, one being the time Randy got it. Sometime after the audition, I was doing a show at the Starwood, and Randy showed up with his mom, Delores. He came up to me and let me know how the decision went. He said, "I've got some good news and some bad news. The bad news is that you didn't get the Ozzy gig and I did. The good news is that you get to teach guitar at my mom's school because I won't be able to...for $5 dollars an hour." [*laughs*] Funny thing about it was that Randy was kind of a good-looking guy, so he had all these female students that weren't even interested in playing guitar. Then when I came in there, half of them quit immediately. [*laughs*] It was pretty brutal. I guess I didn't have the bow tie or something. [*laughs*]

* * * * *

I've read that while on tour, you would have the tubes in your amplifier changed out before every show. Is this true, and if so what was the benefit of doing so?

—Jay Roszatycki

Well I used to do that when I was in Dokken, and there is absolutely no benefit to it. All I can say is that you find yourself doing ridiculous things when you're making lots of money and playing in front of thousands of people every night. You need someone to polish your guitar picks and hold your umbrella or whatever stupid thing you come up with.

Think about it: you play amps now from the Fifties or Sixties that have the original tubes in them, and they sound amazing. That's why there's such a hot market for New Old Stock tubes. But I'm very happy now with my Randall Lynch Boxes with the JJ/Tesla tubes. And it looks like we're moving over to Mullard tubes sometime soon. Good tubes definitely make a difference, but changing them everyday... I don't think so. [*laughs*]

* * * * *

What size and brand of pick and strings do you use? And do you use a light touch?

—Steve

How do you determine if you have a light touch? I guess I'd have to sit around with some other guys and compare touches. Huh, that sounds very gay. [*laughs*] I use Dunlop 72 Ultra picks, but when I'm in the studio I use metal picks that I file down so they have the beveled edge, which allows them to really grab on to the string. I use my own strings, which are the Dean Markley Super V Electric high-nickel-content strings. My gauges are a .009 set with slightly heavier strings on top. The high B and E are a .013 and a .010 [*respectively*].

* * * * *

What's your craziest story from being on the road in the Eighties?

—Doug Sloan

Well, there was the time when I busted my pants out onstage in front of 18,000 people at the Capital Center in Washington, D.C. It was being broadcast on the big basketball screens in the center of the arena. We had just started a song, and we were opening for Aerosmith or Kiss, so we couldn't stop. And I couldn't cover up because just that day I decided to shorten the strap on my guitar so I could be a little more articulate with my playing. I didn't have the coverage I needed, so my roadie ran out with a roll of duct tape and frantically tried to cover things up. It looked kinda cool, but getting the duct tape off, now that was an exercise in pain, dude.

* * * * *

Any chance for a Dokken reunion?

—Patrick Schien

It's interesting you ask that. I am famous for crying wolf, but there's actually been some talk of that recently—yesterday, in fact. I look at this as a business, and Dokken is a part of my history that I invested 15 years of my life in. I certainly wouldn't be opposed to going out and reviving that as long as it's all the original members and people still care enough to want to see it. ❐

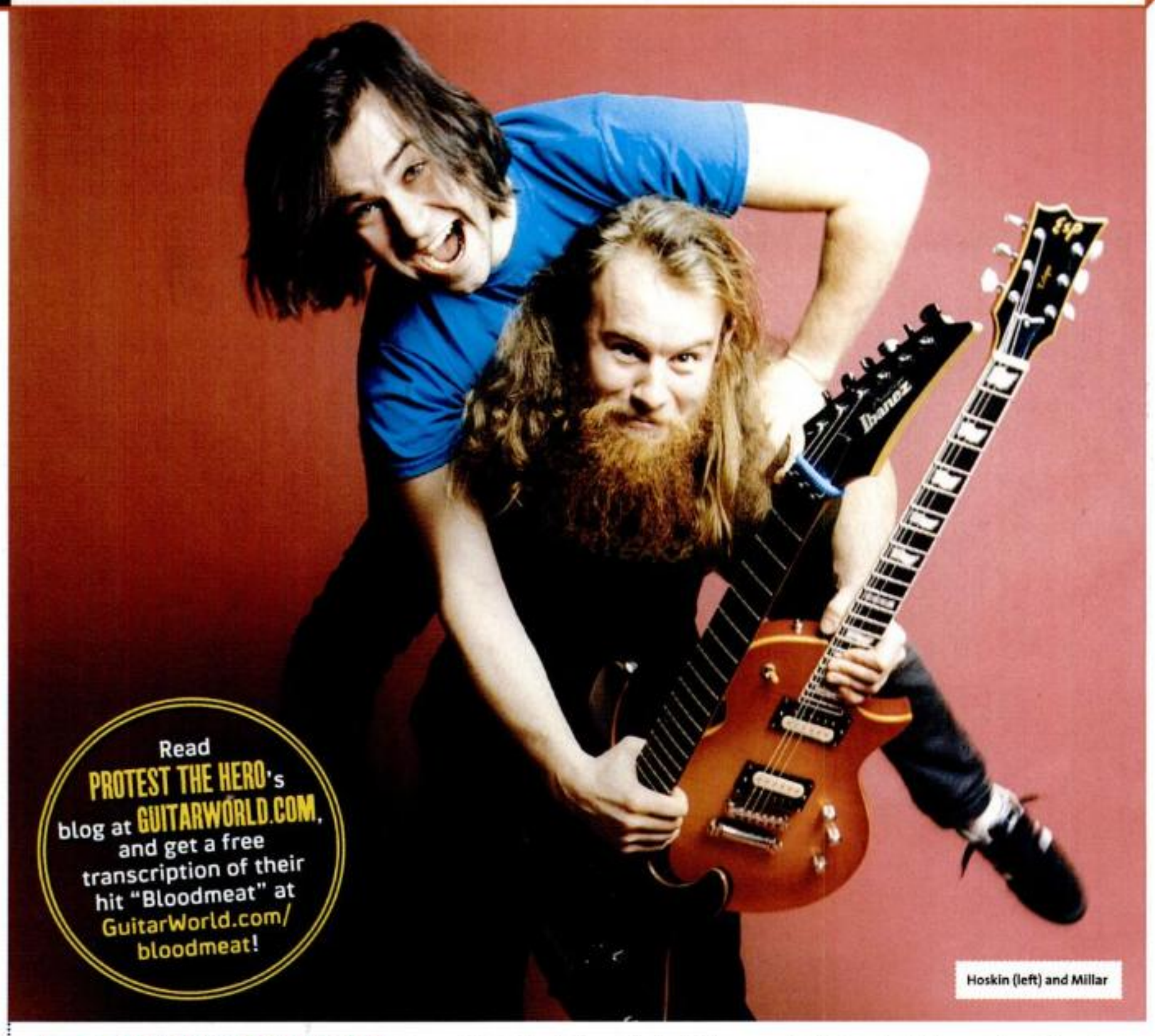


©2007 American Honda Motor Co., Inc.
EX model shown.

Copyrighted material

PROTEST THE HERO

THE MANE EVENT [By KORY GROW Photo by ANGELA BOATWRIGHT]



Read PROTEST THE HERO's blog at GUITARWORLD.COM, and get a free transcription of their hit "Bloodmeat" at GuitarWorld.com/bloodmeat!

Hoskin (left) and Millar

BANDS OFTEN PROGRESS musically along with their career, but few advance as quickly as proggy thrash-metallers Protest the Hero. The quintet from Whitby, Ontario, formed in grade school as a rudimentary punk band and played its first Battle of the Bands at the average age of 13. But the talents of guitarists Tim Millar and Luke Hoskin really took off as they discovered groups like Metallica, Pantera and Megadeth.

"Mostly, we just listened to more technical bands and just tried to imitate them," Millar says. "It was just learning songs versus technique. We never thought about how we were doing this—the scales we were playing in or what techniques were being used. We just wanted to be able to play it."

Straight out of high school, Protest the Hero hit the road, refining their sound into the balanced mix of the prog, mathcore and jaw-dropping shred they debuted on a 2003 EP. From there, there was no turning back. In 2004, they won Favorite Metal Artist at the Canadian Independent Music Awards, and more award noms followed. Their first full-length, 2005's *Kezia*, contained the solo-heavy "Bury the Hatchet," a song later downloadable for *Guitar Hero II*.

On their latest, *Fortress* (Vagrant), Protest rein in their histrionic lead runs and syncopated rhythm-guitar lines, resulting in a more taut sound. "I guess we learned it's not always about playing at your full ability all of the time," Millar says. "It's finding the parts where it's appropriate to play a little more and where it's good to sit back."

The restraint apparently has no effect on their creativity—or, for that matter, their technical ingenuity. When finger tapping on *Fortress*' "Sequoia Throne," Hoskin uses an improvised device to mute his strings. "A lot of people ask me, 'Is that a capo?' " he says. "Actually, I use a girl's hair band and slide it on and off as I need it." ❐

AXOLOGY

- **GUITAR** (HOSKIN) Ibanez S Prestige; (MILLAR) ESP Eclipse
- **AMPS** (HOSKIN) VHT Deliverance; (MILLAR) Diamond Phantom, Peavey 5150 II
- **EFFECTS** (HOSKIN) Maxon Overdrive, MXR Zakk Wylde Overdrive; (MILLAR) Boss PS-5 Super Shifter, Boss RC-20 Loop Station
- **STRINGS** (BOTH) D'Addario

INTRODUCING



WARBRINGER

ALBUM *War Without End* (Century Media)

THE SOUND New school thrash

HISTORY These L.A. metalheads range in age from 18 to 22, but they throw down like they've been hitting it since thrash's mid-Eighties heyday. With help from classic producer Bill Metoyer (Slayer, D.R.I), axmen Adam Carroll and John Laux come out heavy, hard and headbanging on this full-length debut. Warbringer also kicked off this year with cred-boosting tours supporting Exodus, Goatwhore and Nile.

TALKBOX "I think it's good that this type of all-out metal is being made again," says singer John Kevill. "I love thrash and truly believe it's still music that deserves to be played."



ENVY ON THE COAST

ALBUM *Lucy Gray* (Photo Finish Records)

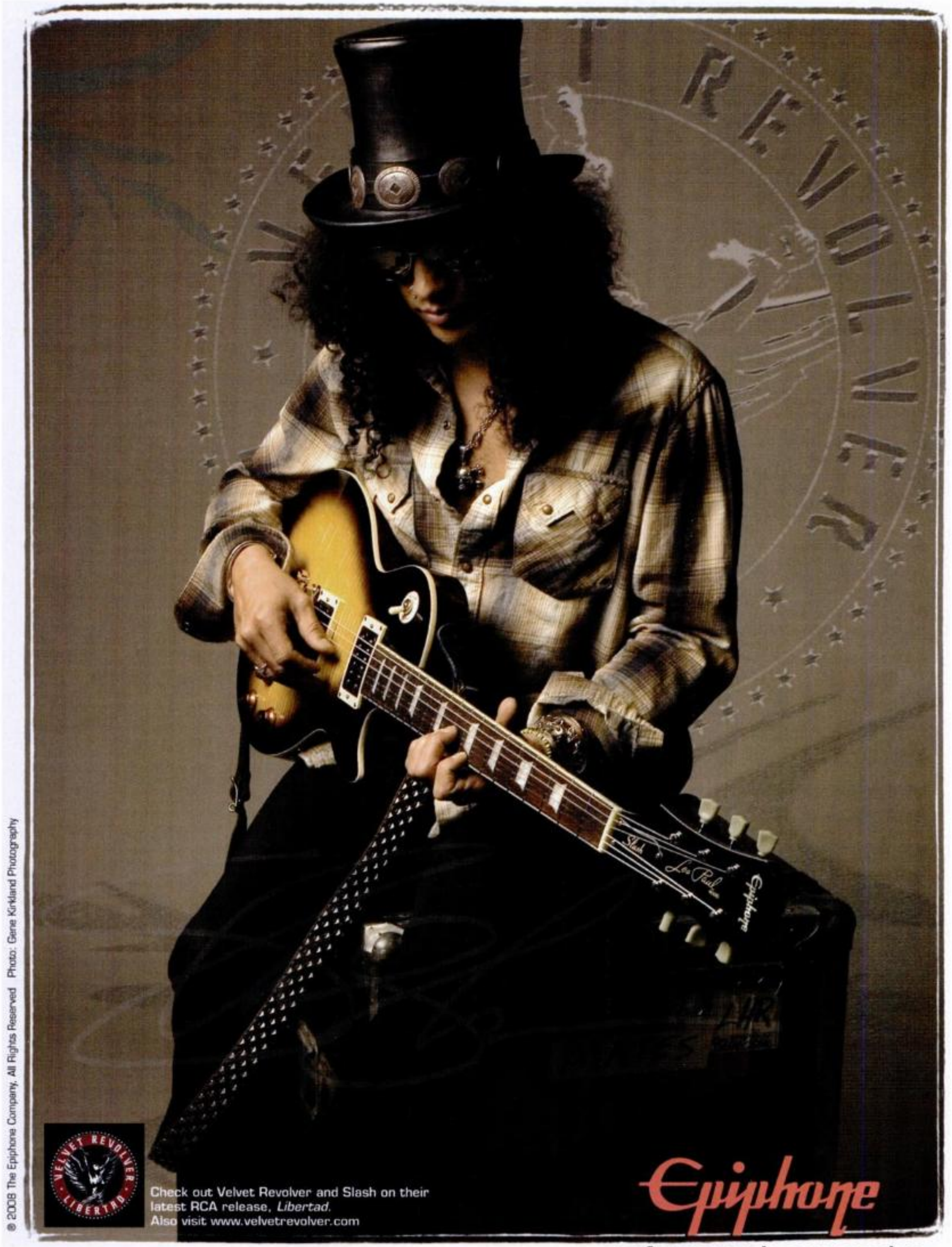
THE SOUND Warped Tour–ready rock with heady, prog leanings

HISTORY Led by guitarists Brian Byrne and Sal Bossio, this Long Island quintet is storming to the front of the pop-sensible rock pack. On their debut *Lucy Gray*, EOTC mix aggressive, heavy breakdowns, big choruses and lots of harmonic leads with weighty subject matter including faith, unity, mortality and religion.

TALKBOX "A lot of songs on this record explore the concept of life and death," says vocalist Ryan Hunter. "And there's no reason why I shouldn't. I'm not going to hold back."

ALEX SOLCA (WARBRINGER); RYAN RUSSELL (ENVY ON THE COAST)

Copyrighted material



© 2008 The Epiphone Company, All Rights Reserved Photo: Gene Kirkland Photography

Slash Signature Les Paul Standard PlusTop • Slash Custom Profile Neck
Long Neck Tenon • Seymour Duncan Alnico Pickups • Lifetime Warranty

performance is our passion
a part of the Gibson family of brands

Call 1.800.444.2766 or visit us at www.epiphone.com

Copyrighted material


Bodom

THE DAMAGE DONE

WITH HIS YEARS OF PHYSICAL SELF-DESTRUCTION REPORTEDLY BEHIND HIM, ALEXI LAIHO CHANNELS HIS AGGRESSION INTO HIS MUSIC. THE RESULT IS CHILDREN OF BODOM'S UNYIELDINGLY TOUGH NEW ALBUM, BLOODDRUNK.

By Brad Angle

Photographs by Jimmy Hubbard

GO TO metalknlt.com TO WATCH AN EXCLUSIVE VIDEO Q&A WITH ALEXI LAIHO!



SELF-CONFIDENCE AND BRAVADO serve lead guitarists well, and our favorite shredders seem to have both in abundance. Aside from the occasional power ballad, they appear to have no connection to introspection or sensitive emotions.

Once in awhile, though, along comes a character that challenges our expectations, displaying all the strength, virtuosity and over-the-top spectacle of traditional alpha axmen while revealing all-too-human traits like depression, self-doubt and, usually when alcohol is involved, a tendency to land themselves in the hospital. Say hello to Alexi Laiho, Children of Bodom's poster child for self-injury.

Over the years, Laiho has become as famous for inflicting damage on his body as for his guitar playing. Two years ago, while drunk, he fell off a car and broke his wrist. And he's been quite open about the suicide attempt and self-cutting episodes that littered his troubled youth. But a mishap one year ago shook him awake to the consequences of his actions.

"My friends were bowling, and drinking white Russians," he recalls. "I got a strike, and I did a little dance or something, but since I was drunk, I slipped. Somehow, I flipped upside down and landed on my left shoulder. At first people were laughing, and I was even laughing, but then I was like, Oh shit, this doesn't feel right. All of a sudden, my shoulder swelled up huge, and I knew I had broken my arm."

The 28-year-old Finnish shredder may have sustained his injury under comic (and oddly *Big Lebowski*–esque) circumstances, but its ramifications were quite sobering. "My bones weren't healing together in the right way, and the doctors told me I might not be able to lift my arm," he says. "I was like, 'Dude I'm a professional musician. I *need* my arm. It's my life!' " For six weeks Laiho's left arm was rendered immobile in a sling to allow the bones to fuse properly. When doctors told Laiho he could finally begin practicing, he found that he could play only above the 12th fret because of his decreased mobility. Through a course of intense physical therapy, Laiho slowly and obsessively made his way down the fretboard. Today, he has regained nearly his entire range of motion.

"After that experience, I am seriously done with that shit," he says with a chuckle of resignation. "Well, I'm not done with bowling, or drinking, for that matter," he quickly clarifies, with a laugh. "But I have definitely caused enough damage to myself. I've broken too many bones."

Since recovering, Laiho has taken the anger that fueled his self-destructive tendencies and focused it into his music. The result is *Blooddrunk* (Spinefarm), Children of Bodom's sixth full-length album, which features nine tracks of nitro-boosted melodic death metal. On it, the band—rounded out by rhythm guitarist Roope Latvala, keyboardist Janne Warman, bassist Henkka Seppälä and drummer Jaska Raatikainen—hits faster and more forcefully than on their 2005 release, *Are You Dead Yet?* Warman's fleet-fingered lines are darker than ever, complementing Laiho's six-string acrobatics and Latvala's lightning-fast riffs.

For Laiho, the album has been a chance to exalt in his dual obsessions of music and mortality. Explaining the title, he says, "It's kinda like being addicted to spilling your own blood." While he no longer cuts himself—"I haven't done it in like 10 years," he says—new temptations beckon. "There's other shit, you know? It's always there at a subconscious level. I guess that's the mood of the album. At one point in my life I just didn't give a *fuck* about me. But enough's enough."

"WRITING MUSIC IS DEFNITELY A GOOD WAY FOR ME TO VENT NEGATIVE FEELINGS."

Guitar World caught up with Laiho while he was in L.A. for the winter NAMM show and conference. In good spirits as he began preparing to battle George Lynch in a highly anticipated shred-off, the young axman sat down with us to discuss a wide range of topics, including the creation of *Blooddrunk*, his desire to close the book on the Dream Theater diss he made in these pages, his unexpected connection to Robert Johnson, and the hellhounds that stay hot on his trail.

☽☽☽☾☾☾

GUITAR WORLD *Blooddrunk* was recorded in an isolated Finnish studio [*Petrax Studios in Hollola*]. What led the band to record there?

ALEXI LAIHO A lot of people told me good things about Petrax Studios, including our producer, Mikko [*Karmila*]. It was this big-ass house in the middle



VERSATILE TONE
LEGENDARY SOUND
CLASSIC LOOK

GREAT TONE KNOWS NO BOUNDARIES

WWW.VOXAMPS.COM

©2008 VOX USA, 316 S. Service Road, Melville, NY 11747 • (631) 390-8737 • myspace.com/voxamplification
All photos by Keith Saretti except Patrick Stump by Randi Studicos, Buddy Miller by Rob Dickinson, and Jeff Tweedy by Zonna Doty.
VOX
Unauthorized material

of nowhere, where we lived and recorded. It was in the middle of the woods, so we could have our peace without any distractions. It was a really cool place.

But we also considered other options. For a while we thought about trying something different and coming to L.A. to record the album. But I'm glad we ended up in Finland. Because, well, recording in L.A. might have turned pretty...ugly. [*laughs*]

GW Like that old story about John Lennon's "lost weekend" in L.A., where he was supposedly totally loaded for three years?

LAIHO Exactly! [*laughs*] I think that's exactly what might have happened if we came here.

GW How long did you spend at Petrax?

LAIHO Six weeks. We had pretty much everything written before we went in, so we were basically recording the whole time.

GW You worked with a couple producers for *Blooddrunk*. What did each bring to the process?

LAIHO Well, Mikko is simply the best guy in Finland. We've worked with him before, and he's the kind of guy who'll find any kind of sound we want. He's not stuck with one thing. And we used Peter Tägtgren [*Hypocrisy singer/guitarist, and producer of extreme metal bands like Immortal, Dimmu Borgir and Celtic Frost*] for my vocals and some of Janne's keyboards and synths. The best part about recording vocals with him is that he's a singer, too. It makes it a lot easier for me because I trust him to know when it was good, and to tell me when it's not. Peter made that process so much easier.

GW When you started writing and recording *Blooddrunk*, did you have any particular goals in mind?

LAIHO We don't usually have a specific goal when recording albums. The goal is always just to make a good album.

GW Did you have any new guitar tricks or approaches you wanted to try out? To me, it seems like this album has a different, maybe less-shreddy vibe to it than *Are You Dead Yet?* Do you feel that's accurate?

LAIHO There might be less shredding. Well, I don't know...there's still a *lot* of shredding on this album. [*laughs*] I definitely think it's a different-sounding album than *Are You Dead Yet?* But I think that's a positive thing. It's not drastically different, but like you said, it definitely has a different vibe to it.

GW The aggression also seems to be ratcheted up on *Blooddrunk*. Can you point to any personal events that may have influenced this?

LAIHO *Blooddrunk* definitely has a darker musical vibe to it, and the songs are faster and more aggressive sounding. But I don't know where it came from.

GW You've dealt with depression in the past. Do you feel like music is an outlet that allows you to not act out in more extreme, harmful ways?

LAIHO Absolutely. I've thought that for many years. Writing music is definitely a good way for me to vent negative feelings.

GW So this wasn't a particularly negative year for you?

LAIHO It wasn't any worse than the others. [*laughs*] Nah. I've had worse years, definitely. It's really hard to say where the aggression comes from. It just comes.

GW Let's talk about writing a little bit. Did the songwriting process change at all for *Blooddrunk*?

LAIHO No, it's still basically the same. I usually come up with the riffs or the melodies. Then I record it on my four-track and just keep working at it. When it gets to a certain point, I bring the song into the rehearsal space and jam on it for a while with the guys. That's usually how it begins. I write the music, but we all put it together.

GW I heard that Roope plays two solos on *Blooddrunk*. How does that get decided? Do you assign the guys their parts?

LAIHO No, nothing like that. I just figured it'd be cool if he threw in a couple of leads, because he's a

"ENOUGH WITH THE DREAM THEATER! I JUST HAD A SHITTY DAY AND HAD TO TAKE IT OUT ON SOMEBODY."

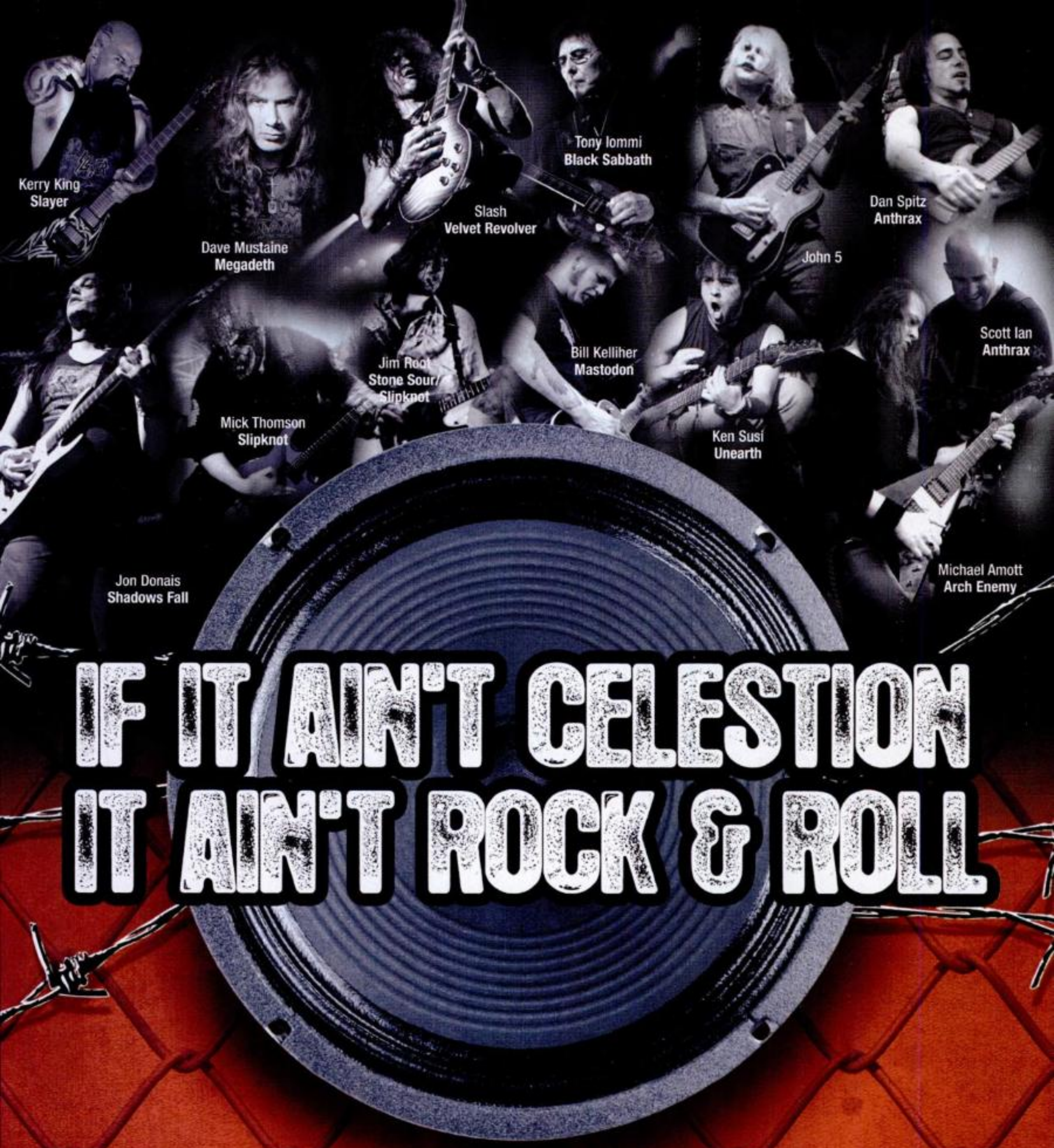
Toe Jam!

Set the controls for the heart of the funk with the new Fender® Classics **Phaser Pedal**. It's big, solid and simple—with great, swirling phase shifter "whoosh" from a little to a lot, all with classic Fender design, sound and power. Right at your toes.



Fender®
www.fender.com
© 2008 FMIC. All rights reserved.

Copyrighted material



Copyrighted material



pretty fucking badass guitarist. If I remember right, he did the solos on "Done with Everything, Die for Nothing" and "Banned from Heaven."

GW What are your favorite guitar moments on *Blooddrunk*?

LAIHO I like the riff in the verse of "LoBodomy." It's got this crazy timing, first it's like 7/8 then it turns into 9/8. It's pretty crazy to play. That's definitely one of my favorite riffs from the album. My guitar lead on that one is also one of my favorites, too. It's a little different for me, but I like it.

GW "Smile Pretty for the Devil" has a harmonized guitar section in the beginning. Are you doubling your own parts or is that Roope joining you?

LAIHO We both do the rhythms and in certain parts we double the guitars. But no, usually when there're harmonies we divide them. I usually play the melodies, and he plays the harmonies.

GW To many of our readers your song "Hellhounds on My Trail" will be instantly suggestive of the Mississippi blues master Robert Johnson's song of the same name. Were you tipping your hat to him?

LAIHO Really? Oh shit. [*laughs*] I didn't know he had a song named that! Honestly, does he?

GW Yeah, his is "Hellhound..." But the story behind it says he was a total shit guitarist, but then one day he showed up out of nowhere and he had become a true master. The legend goes that he—

LAIHO Sold his soul to the devil. Yeah, I've heard of this story. But I honestly never heard of that song title before. But hey, what're you gonna do? It's a good title. [*laughs*]

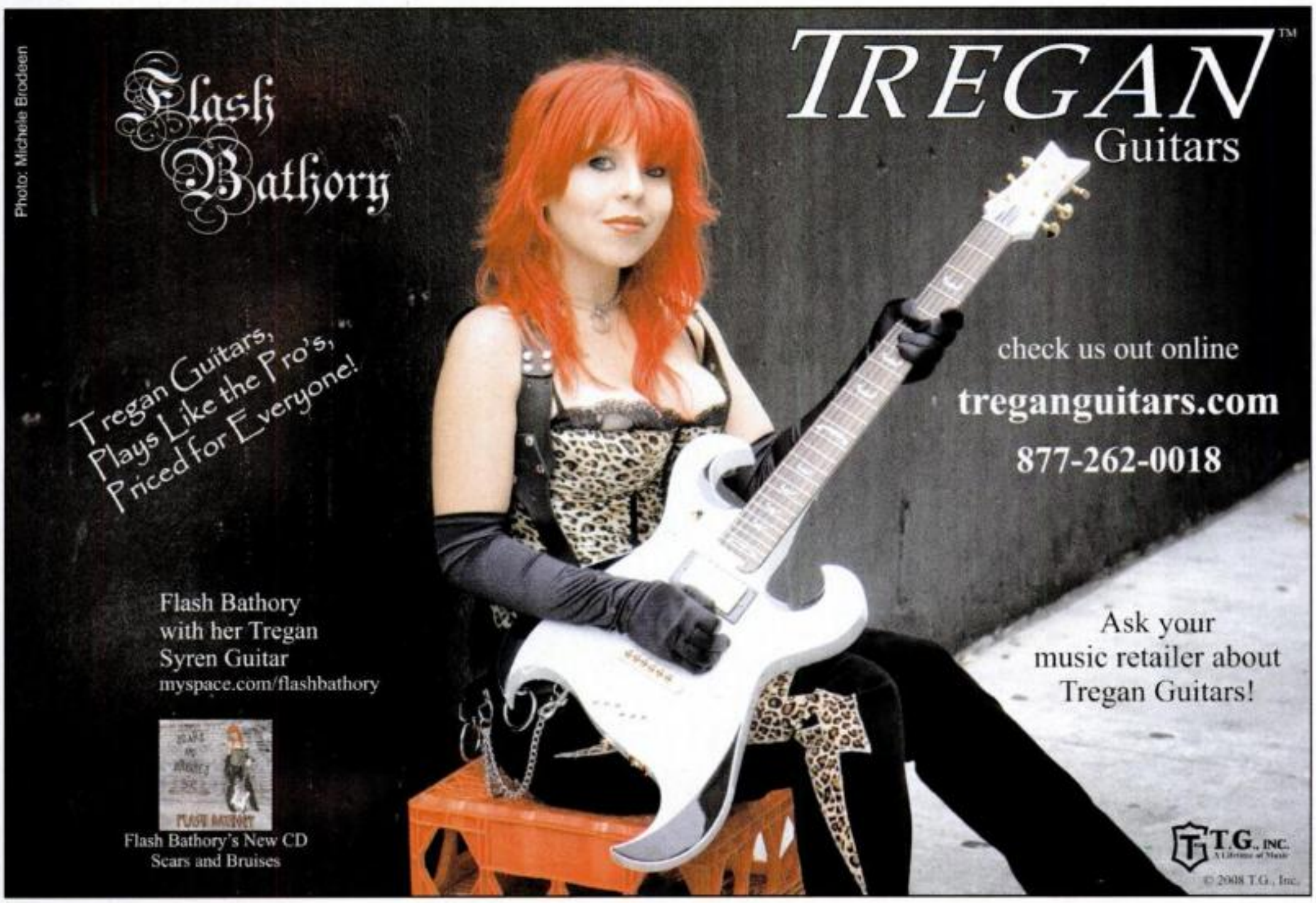
GW Well, you certainly have chops. But have you ever felt like you've sold your soul to the devil?

LAIHO I could have... But I was probably too drunk to remember it! [*laughs*]

GW Children of Bodom have always had fun doing bonus cover tracks, like Britney Spears' "Oops!...I Did It Again" [*from* Are You Dead Yet?]. *Blooddrunk* includes a Suicidal Tendencies' song ["*War Inside My Head*"], which makes sense, but how did you choose the other songs you've covered?

LAIHO "War Inside My Head" was the most normal choice we've made. But honestly, covering metal songs for us is kinda boring, because we're already playing metal. It's always more fun to take a song that's not metal and then turn it into metal. We figured it would've been stupid to try and outdo the Britney thing by doing Christina Aguilera or whatever.

So we were watching *The Big Lebowski* for



Copyrighted material

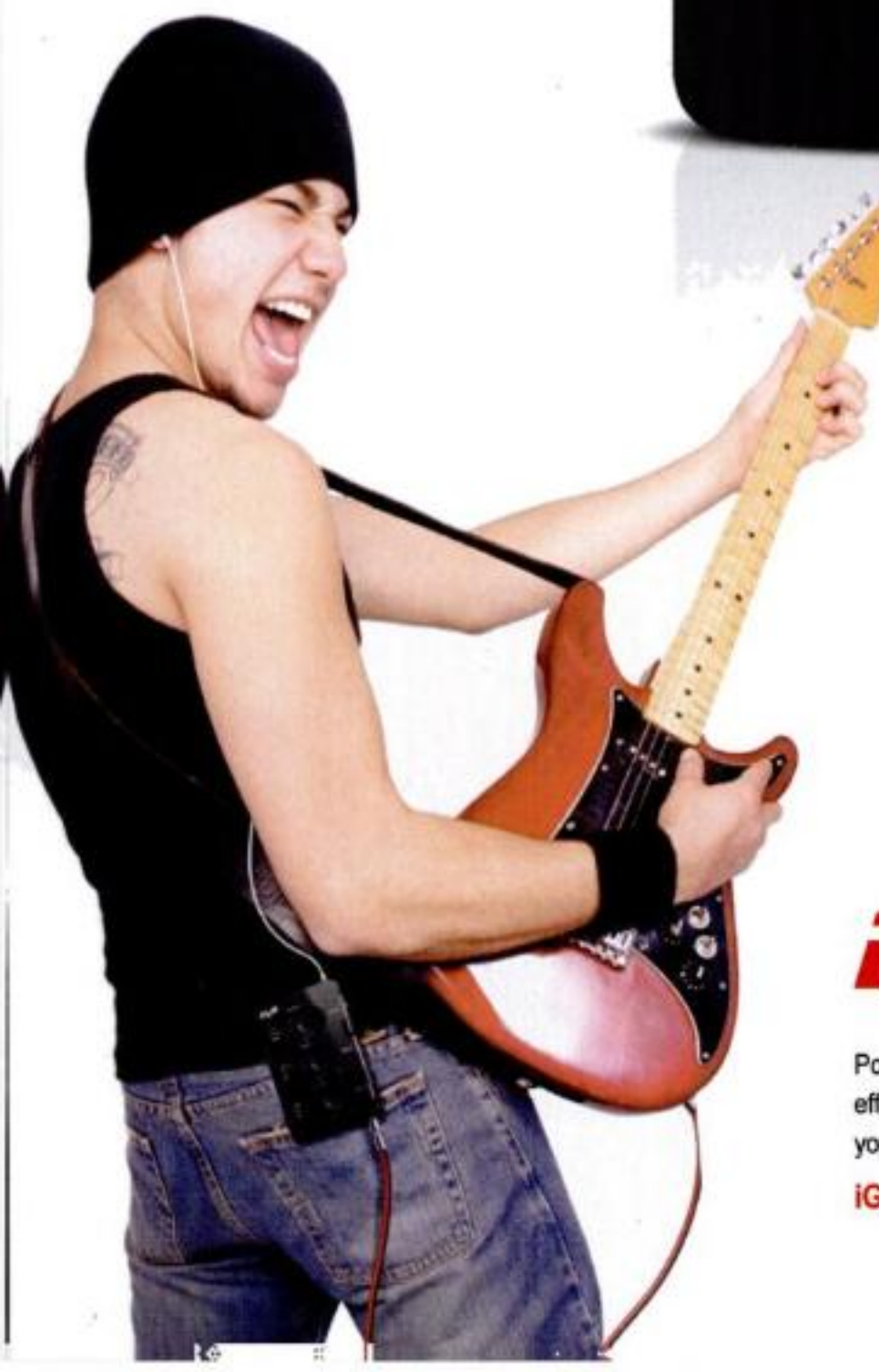
iGTR Personal Guitar Processor













iGTR

Pocket-sized and power-packed, iGTR delivers the real sound of guitar amps and effects, anytime, anyplace. Strap it on, plug in your axe, crank up the distortion, and you're ready to rock. Or hook up an mp3 player and jam along with your favorite tunes!

iGTR from Waves, the world leader in sound modeling. **www.waves.com**

WAVES

Copyrighted material

the hundredth time and got the idea to cover Kenny Rogers' "Just Dropped In," Creedence [*Clearwater Revival*]'s "Lookin' Out My Back Door" and "Ghost Riders in the Sky" [*all featured in the soundtrack*]. Obviously, *The Big Lebowski* is our favorite movie. That's where we got the idea to drink white Russians and go bowling. [*laughs*]

GW What was your main guitar for this album?

LAIHO I'm still playing my signature ESP line. Basically all my guitars are the same, they just have different color stripes: yellow, pink, the white glow-in-the-dark, the white guitar with black stripes—it's got 24 frets; the last four are scalloped. It's got a Floyd Rose bridge, and I have one Seymour Duncan Blackout Active pickup in it.

GW As a player concerned with reaching top speeds, do you have a preference when it comes to neck profile?

LAIHO This neck is not super flat, and it's kinda thick. I like it better that way. Some guitars have those really flat, thin necks, but I can never get a good grab out of them.

GW What strings are you using?

LAIHO I use DR Tite-Fit strings. The higher three strings are from a set of .010s and the lower are from the .056 set. We tune to D or, for most of the new stuff, drop C.

GW You've used a Lee Jackson preamp for quite a while. Did you use any new amps for *Blooddrunk*?

LAIHO Yeah, I still use the old Lee Jackson preamp, but I did all the doubling with the new [*100-watt*] Marshall Kerry King [*JCM800 2203KK*] amp. That thing is fucking sweet.

GW I heard you're also going to be releasing an instructional DVD this spring. What's the story with that?

LAIHO I think videos can really help a lot of young players to get better. I used to watch those Paul Gilbert instructional videos when I was a kid, and they helped me a lot. It's just a whole different thing when you're watching the dude play the stuff for you. So when I was approached by Rock House DVD and asked to do a DVD, I thought it would be so cool to be the guy on the screen teaching.

The whole thing went great. I showed how to play different techniques, like sweep picking, and then some leads. But on the last day I got the stomach flu. I felt so bad that I wanted to die, and I was in front of all the cameras trying to play well. Thankfully, we got most of the stuff done on the first day, except the intro, which I did when I was sick. I looked like a fucking corpse! [*laughs*]

GW Now that you're being looked to as a new top shredder in the lineage of Zakk Wylde, Vai and Yngwie, do you feel pressure to come out with increasingly crazy leads?

LAIHO Just to hear those comparisons every once in awhile is very flattering. But I think that's where you should leave it. Because if you start thinking about shit like that, then forget about it. You'll feel pressured to start writing and playing stuff that you think will please *other* people. And that's just a fucked road to go down.

GW Speaking of heavy shredders, you're about to battle George Lynch at a NAMM jam event tomorrow night. Were you a fan of his growing up?

LAIHO I was into some of the Dokken stuff. But I had this live solo video. I forget what it was for...

GW His body building?

LAIHO [*laughs*] Could be. I think it was for one of his solo projects, but that's when I really saw how badass of a player he was. For this jam, I'm going to play two songs with him. I think "Mr. Scary" is one of them. Actually I still gotta learn them. [*laughs*] It'll be okay though.

GW Is your strategy gonna be to scorch everybody in close proximity?

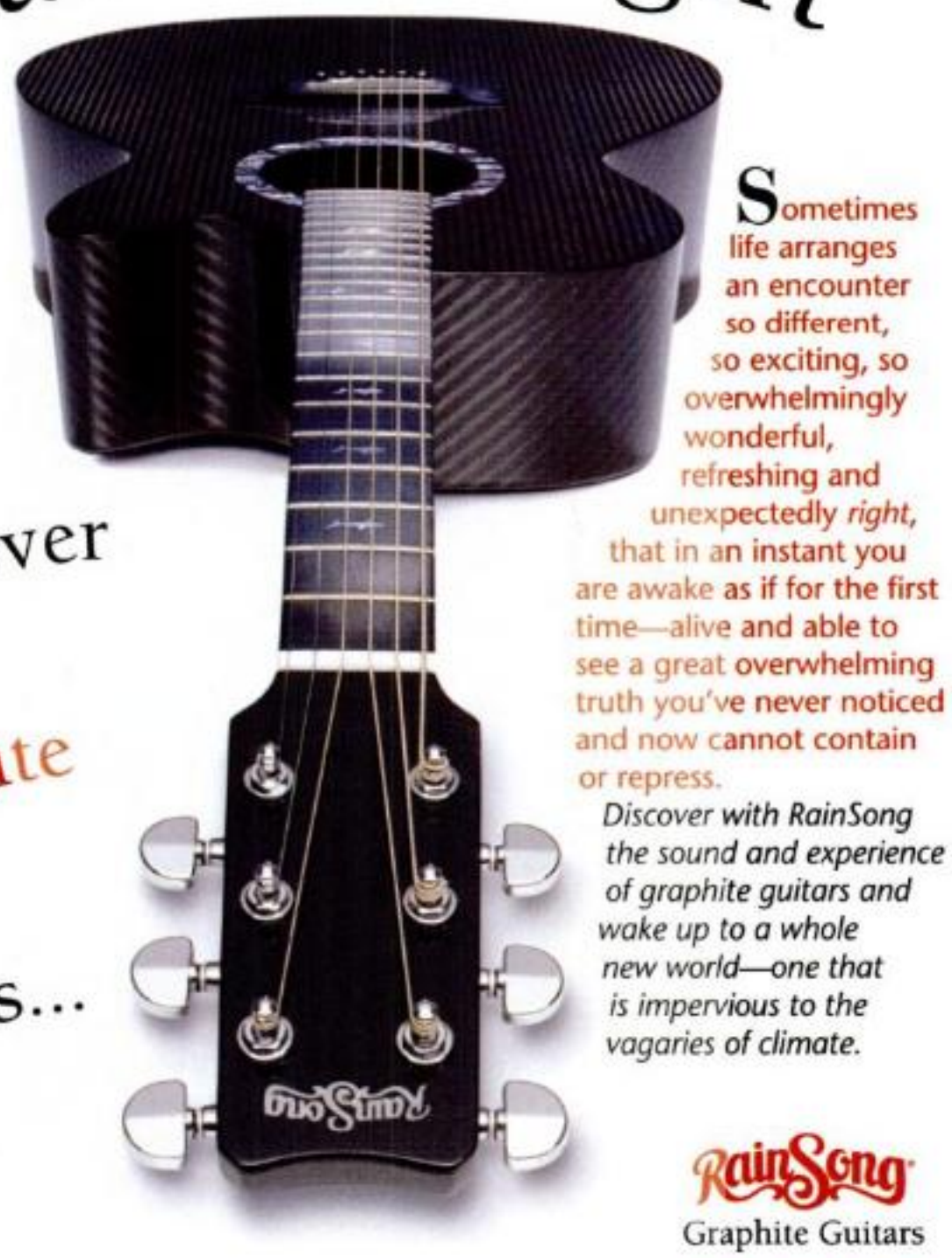
LAIHO Of course. [*laughs*] I'm not gonna say it's gonna happen, but I'll sure try. That's the attitude I try to have because that's how you get the best stuff out of yourself. If I went out there like, "Oh, I'm sorry I'm here." I mean, come on. Who wants to see that?

GW One last question: You famously dissed John Petrucci when you were interviewed for *Guitar World*'s April 2005 issue. [*Laiho characterized Petrucci's shredding as "not even music; it's sports."*] Your comments set off a flurry of angry comments from readers. When Children of Bodom played the 2007 Monsters of Rock in Spain with Dream Theater, did you have any interactions with Petrucci or his band, and do you still have such strong feelings about the group?

LAIHO [*laughs*] Enough with the Dream Theater! Come on, let it go! I never had any kind of feelings. I just had a shitty day, and I guess I had to take it out on somebody. It was never anything serious, but people definitely took it seriously, which I found very funny. But no, I didn't meet the guys or anything.

Love at first sight

Discover graphite guitars...



Sometimes life arranges an encounter so different, so exciting, so overwhelmingly wonderful, refreshing and unexpectedly *right*, that in an instant you are awake as if for the first time—alive and able to see a great overwhelming truth you've never noticed and now cannot contain or repress.

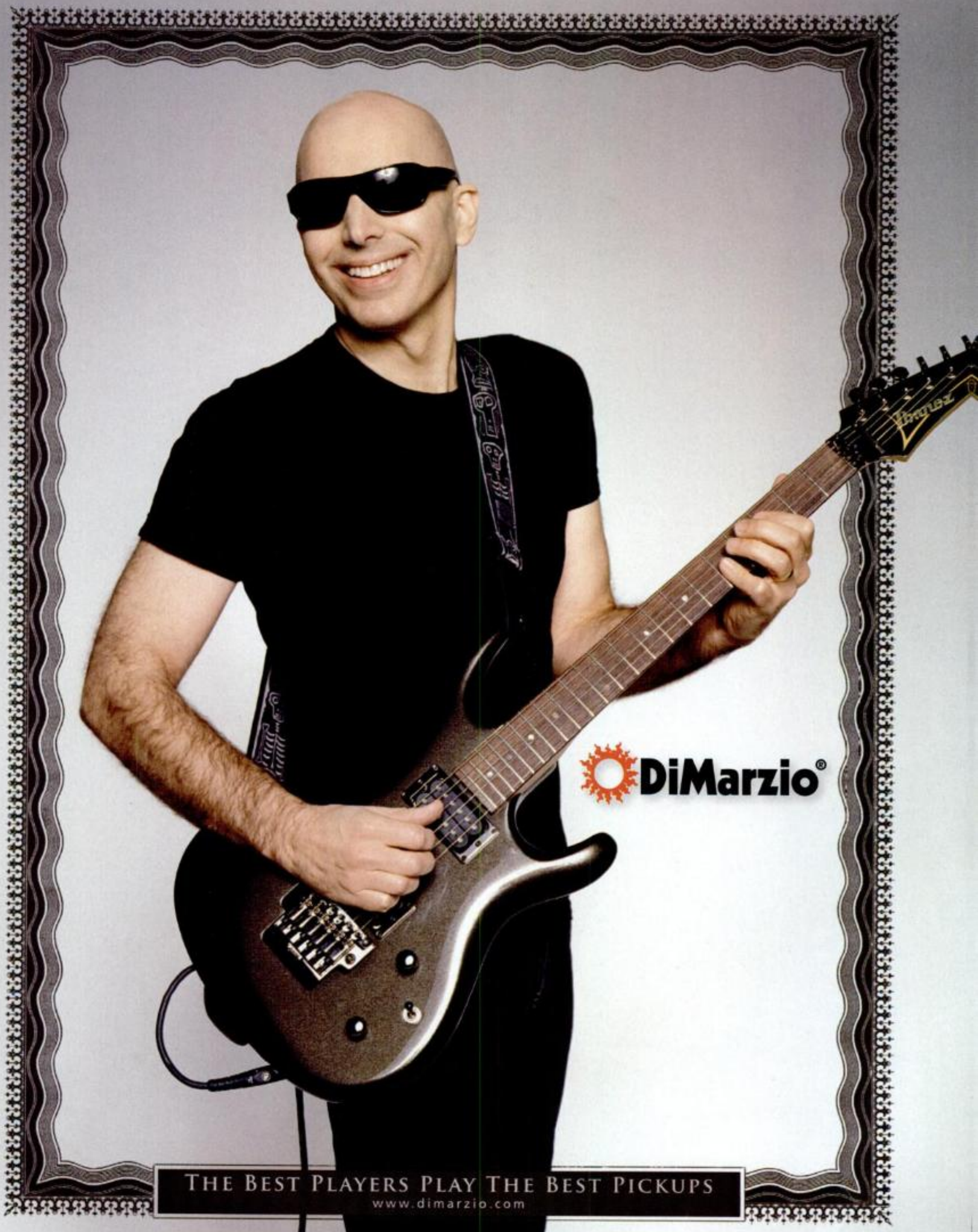
Discover with RainSong the sound and experience of graphite guitars and wake up to a whole new world—one that is impervious to the vagaries of climate.

RainSong Graphite Guitars

1.800.788.5828
www.rainsong.com

Unique sound; Carefree playing; Road tough stability

Copyrighted material



Find more info about Joe Satriani and the products he is using at www.dimarzio.com. Photo Copyright © 2007 Larry DiMarzio. All rights reserved.

Copyrighted material

The Album

Copyrighted material

on Touch

Joe Satriani built his career on an awe-inspiring supernatural talent for shredalicious guitar work. On the new *Professor Satchafunkilus and the Musterion of Rock*, he brings his humanity to the fore and shows the stuff of which real guitar heroes are made.

by Joe Bosso



ON HIS 13TH STUDIO ALBUM, the wackily titled *Professor Satchafunkilus and the Musterion of Rock*, Joe Satriani does something extraordinary. Actually, he does it repeatedly. Amid all the wham-bam guitar gonz and the squeals and whoops that never fail to elicit head-shaking awe, Satriani injects heaping doses of humanity. Jacked-up self-amusement mixed with empathy, pathos, curiosity and the gravity of life's burning questions—is this what it means to be a guitar hero in the 21st century? It is if you're Joe Satriani.

"I'm at a strange point in my life," says the 51-year-old guitarist. "I don't know if I intentionally set out to make a more 'mature' album, but I wasn't going to run from the idea, either." He lets out a self-conscious laugh, as if he's already anticipating his next sentence. "I mean, there's still a huge part of me that loves to play wild-and-crazy guitar. That will never, ever change. But I am getting older, and I'm starting to think about the bigger things. I watch my son grow, and I can't believe he's 15 already. *I* still feel like I'm 15! But when I listen to the songs on this record and the themes that are woven through it, I think I would have been lying to my audience if I kept the personal stuff out. I certainly would have been lying to myself."

Copyrighted material

"THERE'S STILL A HUGE PART OF ME THAT LOVES TO PLAY *wild-and-crazy guitar.* THAT WILL NEVER, EVER CHANGE."



Only an artist willing to expose raw nerve endings could come up with a ballad as mesmerizing as "Revelation," a song Satch started to write when he'd heard that his friend (guitarist) Steve Morse's father had died. Halfway into the writing, however, the song revealed itself to be autobiographical: Satriani was exploring the grieving process related to his own father's passing. "That's when you know you have to keep writing," he says. "Whether the song is good or not, it means something, and you have to see it through."

And then there's "Out of the Sunrise," with complex guitar lines as bewitching as they are soothing. Like its subject matter, the song seems to travel through a fog until it becomes lighter and brighter. The answers are being revealed, and it's a new day. "I very much pictured myself looking out at the dawn," Satriani says, "when you say to yourself, 'No matter what happened yesterday, today is a chance at making something good happen.' " He lets out a laugh. "Okay, maybe it's not as corny as that, but hey, I like corny."

On a pair of numbers, Satriani channels the soul of Asik Vaysel, Turkey's master of the saz, an ancient four-stringed instrument. Satch had been greatly impressed with Vaysel's music when he'd heard it on a recent tour of Turkey, so much so that he couldn't shake its effects. "Finding myself obsessed, I did the only thing I know how to," he says. "I wrote about it." The results are the vaguely samba-ish "Andalusia" and a stylistically unclassifiable song that bears the saz master's name.

But it is on the album's first cut, "Musterion," a song overflowing with ambition and the sheer joy of music making, that Satriani sets the tone for much of what is to follow. The recurring two-chord leitmotif, which he wrote on piano and transposed to guitar, vexed him during the song's infancy. "It's a mystery," he wrote in his journal. Then, convinced of a connection between the chords and that phrase, he started to research the word "mystery."

What Satriani discovered challenged many of the religious notions he'd been taught as a child. "The way we're told one truth to substitute for the plainer, original truth," he says. "Roman Catholicism has changed quite a bit from the First Testament to the New Testament, and some of the meanings get lost in translation." Satch solves his mystery—or musterion—with one of his most memorable compositions, a number that seems to expand as it proceeds to an ending that is, somewhat miraculously, uncomplicated by the need for a musical resolution. "Which is kind of like life," he says. "Even if you have what you think is an answer, tomorrow there may be a new one."

But all is not metaphysical on *Professor Satchafunkilus and the Musterion of Rock* (any album weighted with such a title has to have some fun). The wild and woolly "Overdriver" is a punishing riff-o-matic hot rod about a pernicious funny car with a mind of its own. "I Just Wanna Rock" is a crunching, crowd-chanting anthem that answers the question on everybody's minds: What would happen if a giant robot found himself at a stadium rock concert? And the first half of the album's title, "Professor Satchafunkilus," concerns itself with the sartorial silliness of a white mack-daddy

TALKINGTABS™

All-audio Music Instruction

Presents...

play it now tunes™

The Easiest, Most Exciting Way to Learn and Play the Greatest Hits!

- Learn the Correct Fingerings •
- Strumming and Picking Patterns are Taught •
- Your Instructor Keeps You Playing Correctly and in Time •
- FULL BAND Accompaniment •
- Rehearse with the Band as Your Instructor Guides You Through •
- A Final Play Along Lets You Become the Guitar Player •



Welcome to the Band!

Easy-To-Follow All-Audio Song Lessons on CD

No Materials To Read!

Grab Your Guitar and Learn One of Your Favorite Songs Today!

Ask for Play-It-Now Tunes in Your Local Music Store. Now Available in Over 1,000 Locations.

www.playitnowtunes.com

LEARN TO PLAY YOUR FAVORITE SONGS WITHOUT TAB OR SHEET MUSIC!

"*Guitar Hero* AND *Rock Band* ARE FUN AND LIGHT HEARTED, AND THEY HAVE GREAT MUSIC ON THEM... BUT KIDS WILL FIND THAT PLAYING A REAL GUITAR IS A LOT HARDER THAN MANIPULATING A CONTROLLER!"

wannabe (by the way, that sax you hear is courtesy of none other than Satch's son, ZZ).

With the exception of the wistful love ballad "Come On, Baby," which Satriani had started in 1993 but didn't complete until last year, the songs were written in 2007 during a burst of late spring and summer activity. The autumn tracking sessions at the Plant in Sausalito, California, was, in Satriani's words, "right up there with the greatest times I've had in the studio." Longtime friends and musical cohorts John Cuniberti (engineer and co-producer), bassist Matt Bissonette and drummer Jeff Campitelli made the entire affair "the usual crazy, rebellious, maddening, and ultimately creative experience it always is. When you get a bunch of guys this talented together in a room, they're going to push you. And I don't mind being pushed, 'cause I know how to push back!"

*****

GUITAR WORLD Since we last spoke for an extended interview, two of the biggest pop-culture phenomena have been *Guitar Hero* and *Rock Band*. What's your take on them?

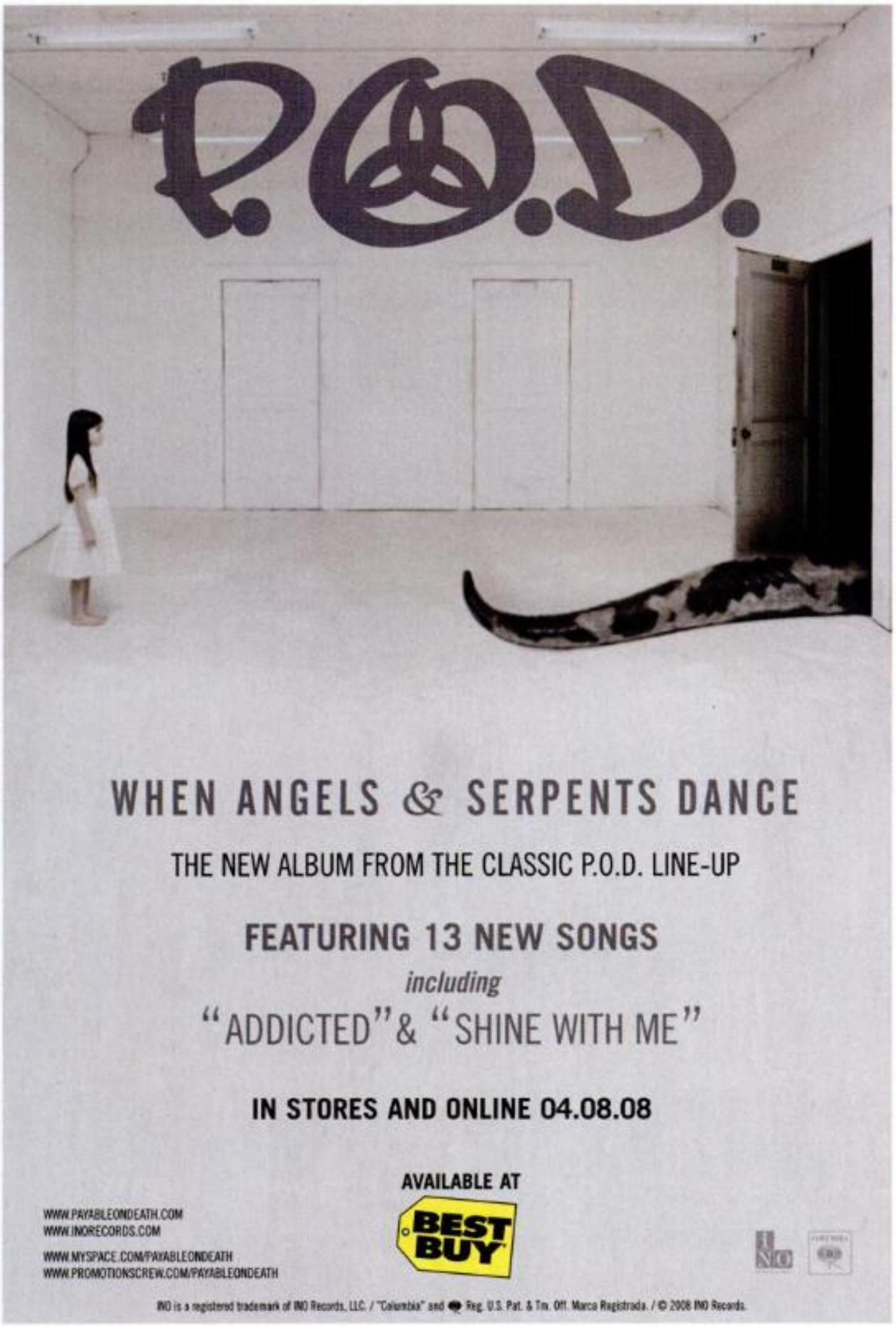
JOE SATRIANI It's funny you ask: Both game systems have just licensed "Satch Boogie" and "Surfing with the Alien" for upcoming versions. You know, I don't see anything bad about the games. I certainly think it's better for kids to be social and play with music-based video games than to warp their minds with these ridiculous, first-person fantasy shooter games—those kinds of things never appealed to me. But *Guitar Hero* and *Rock Band* are fun and light hearted, and they have great music on them, a lot of music from my generation.

GW Do you think video games can inspire kids to pick up real instruments?

SATRIANI In some cases. Not every kid will take up the guitar. But yeah, I think if their interest in music is there, the games can fan the flames in a positive way. Of course, those kids will find that playing a real guitar is a lot harder than manipulating a controller! [*laughs*] But if their passion is real and they have the drive to play guitar, they'll get off on it as I did and they'll learn to love the work involved.

GW Another rapidly accelerating change is the diminishing role CDs are playing in people's lives. What are your thoughts on the music business of today?

SATRIANI Well, anyone who's been in the business a while realizes that it's time to tighten up the seatbelts, 'cause it's going to be a bumpy ride. I don't like seeing the monetary



An Evening with SATCH

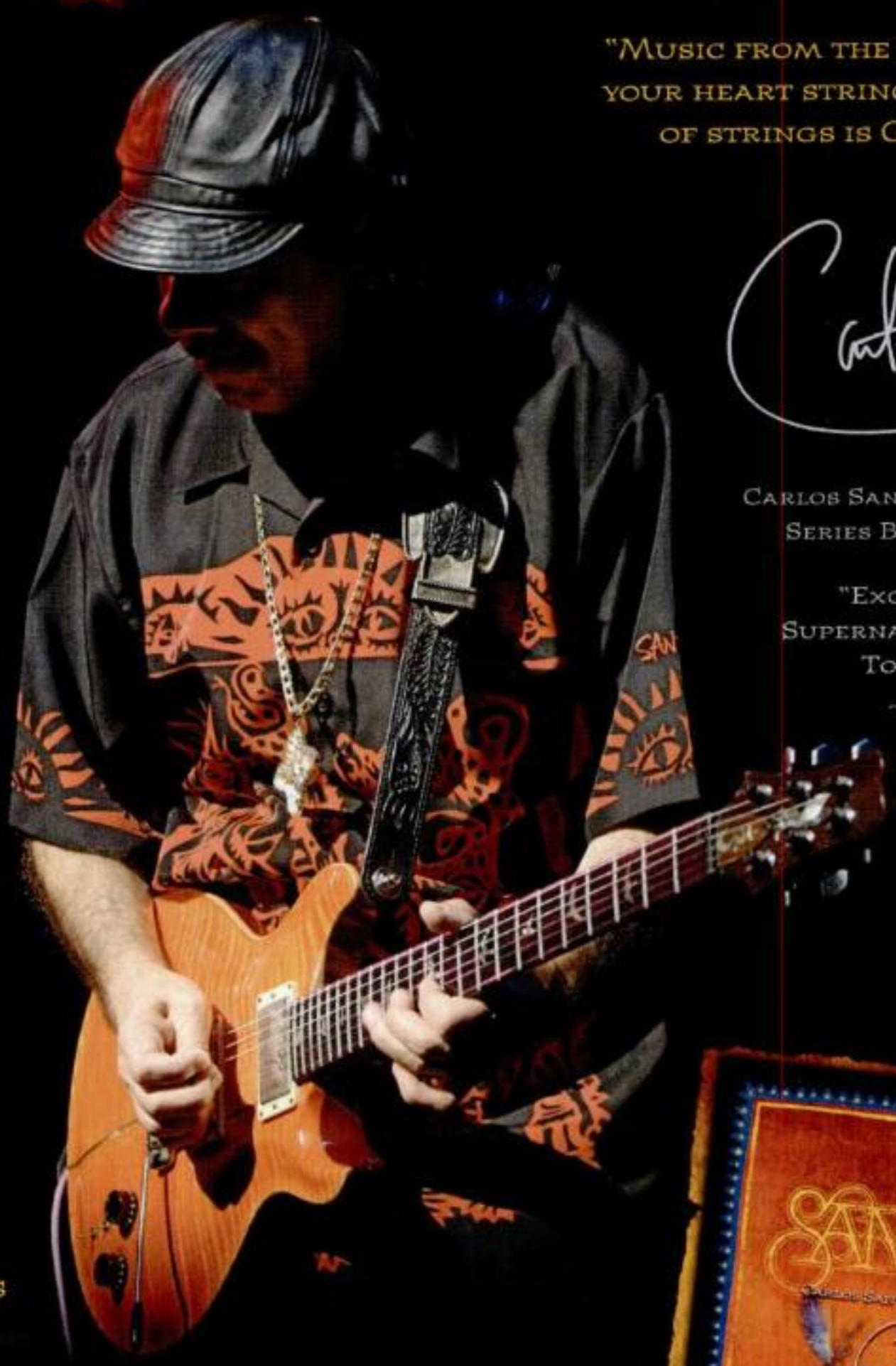
BETWEEN APRIL 1 AND APRIL 11, Joe Satriani will be the featured guest at various Guitar Center locations across the country as part of the retail giant's *Sessions* program. "An Evening of Dialogue and Insight with Joe Satriani" will be a two-hour event featuring a 40-minute performance/dialogue segment similar to *VH1 Storytellers*, a 20-minute Q&A session and a 60-minute signing and photo opportunity. Visit **gc.guitarcenter.com/events** for more information.

SANTANA

"Music from the soul pulls at your heart strings. My choice of strings is GHS Big Core"

Carlos Santana Signature Series Big Core Strings

"Exceptional Tone, Supernatural Sustain, Totally Santana"
~ René Martinez





Win 2 FREE tickets to Santana's 2008 "Live Your Light" concert tour!



Announcing the

GHS Strings • Santana Concert Ticket Giveaway Sweepstakes!

First, second and third prizes will be awarded in 21 cities.

Register to win on the GHS Strings website — ghsstrings.com

No purchase necessary. Winners must be 18 years of age or older to win. A complete set of contest rules and regulations and a complete listing of cities and tour dates are available on the GHS Strings website.

santana.com
milagrofoundation.org

Deborah & Carlos Santana's milagro foundation

ghs strings GHS Corporation 2813 Wilber Ave. Battle Creek, MI 49015 USA • 800/388-4447 ghsstrings.com

Copyrighted material

value of music being marginalized. People are listening to more music, but they're not listening to entire albums, they're not buying entire albums. And those albums they do buy, whether online or as hard CDs, they pick and choose the songs they want.

But you know, this isn't new. Change always happens, especially in music. I remember when I was playing in high school bands and it seemed as if there was no place to play and try to make a living. People were going to clubs, but they only wanted to dance to disco music; the live rock thing was pretty much dead. So I thought, How can I proceed with my goal, which was to be the greatest rock guitar player in the world [*laughs*], but still make a buck, you know? And somebody told me that I could play guitar in a disco band, and as abhorrent as that sounded to me, I thought, Well, I'll still be playing the guitar, and I'll be in front of a crowd. And that's what I did for a while.

GW The new album has only 10 songs, which is a relatively brief number these days for an album.

SATRIANI CDs have become so long and self-indulgent, and I wanted to go the opposite way: a clear, concise statement. That doesn't mean there aren't long songs on the album; some of them are five, six minutes long, and they're full of guitar playing. [*laughs*] But I wanted to pare the information down. I didn't want the ideas to get scattered and lose their impact. To me, 10 songs felt right. We did record an 11th song, but it didn't feel right when we listened to the sequence. So my instincts were proved right.

GW Beyond making it a 10-song record, what were your other goals?

SATRIANI I'd have to go back to the way I presented the ideas to John Cuniberti. I played him all of my home recordings and told him, "I want the record to sound fat. I don't want it to sound really bright and brassy. I want thick grooves. I want an eclectiveness to it. I want to figure out how to do some long, improvised songs. There's going to be some piano on the record. Also, I want to push distortion to a new level. And there's going to be some songs where I just play some very simple melodies." So I threw out all of these directions and said, "Are you up for this?"

GW Let's talk about the song "Musterion." It started out with two chords that fascinated you.

SATRIANI That's right. I stated playing these two chords on the piano. I'm not sure what they are, really.

GW Wait a minute. I thought you were Mr. Guitar Teacher God.

SATRIANI [*laughs*] Yeah, well...See, music theory isn't a set of rules; it's a set of parameters that offer up different ways of presenting themselves. I should know what the chords are, shouldn't I? Hmmm. I hear both chords as being over C. You have a major seventh with a raised fourth—again, it's a root and a minor third. On the piano, it looks cool geometrically; on the guitar, it's different—you have some open-string muting problems. But I really liked the shape of the chords on the piano; I liked the way they looked. Because I'm not a real piano player, I get off on stuff like that. [*laughs*] Anyway, I love playing those chords on the guitar. They're strange and mysterious and ominous. To me, that's big-time!

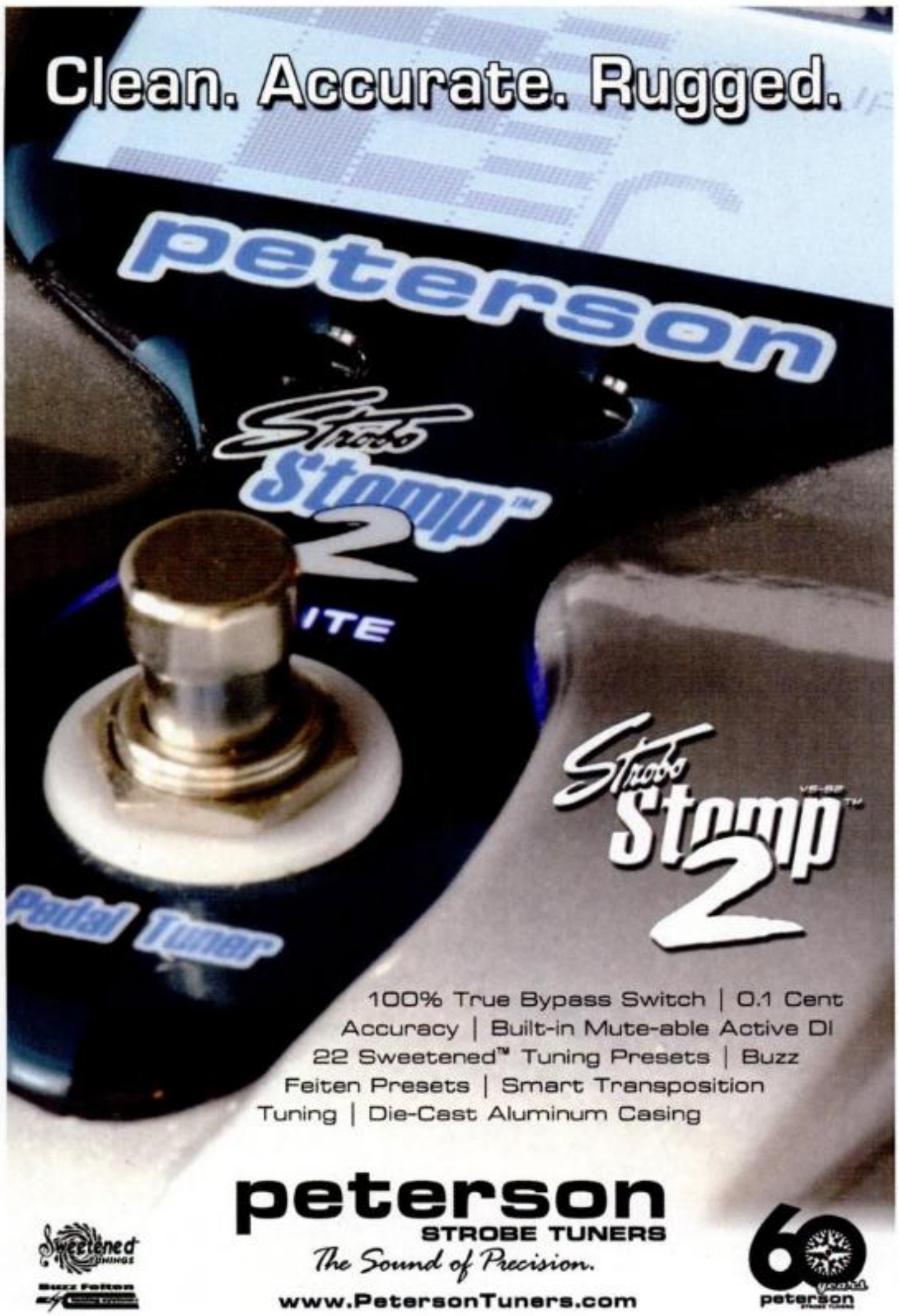
GW It's a very beguiling song. "Revelation," too, has a similar quality, but it's more soothing.

SATRIANI "Revelation" took me on a real emotional rollercoaster. It was a song I thought I was writing about one thing when, in fact, I was writing about something else. I had found out that a close friend, Steve Morse, had his father pass away rather suddenly, and it inspired me to write this piece of music. The chorus of the song is kind of an homage to Steve's playing—all the things I love about his intricate yet simple chord patterns and arpeggiations. But as I dug deeper into the song, playing it for hours and hours a day, I realized that I was writing about my experience with my own father's death. With that came the title, that it was a "revelation" to understand what death means, that we all go through it, and with each ending is a beginning. And that it's about the love people leave you with, and out of that love comes the strength to keep going. That's why the song is very cyclical. It's like it could just go on and on.

GW Has Steve heard the song?

SATRIANI No. I'm too shy to play it for him. I don't even know if I should be talking about it. I guess it would come up eventually.

GW When you're writing, how much of a fight do you allow a song to give you? Sometimes songs come easily and other times you labor over them, but how much of a beating do you give them before you say it's not working?



KRAMERTORIUM

The rumors are true ...
Gary Kramer, founder of the legendary Kramer Guitars,
has risen again introducing an outstanding new line of
American originals.



Gary Kramer Guitar Company is not related to or affiliated with Gibson Musical Instruments of Nashville, Tennessee.

Photo Credit: David Sgalambro
© 2008 Gary Kramer Guitar Company

Copyrighted material

SATRIANI It's song by song. I struggle with a lot of them. Each record has a handful of songs that just don't work out. When we're in the recording studio, it takes courage for somebody in the room to point out the gorilla in the corner and go, "Hey, you know what? I don't think this song's happening." Usually, a small argument ensues, but eventually I'll realize the same thing and move on.

GW How did your son, ZZ, come to play sax on "Professor Satchafunkilus"?

SATRIANI Well, I should say that he's still just beginning on the instrument, but he's learning fast. The whole thing was very simple: I went to him one day and said, "Hey, I think you should play sax on this song." So I set up a microphone and he started improvising, and it worked out great for the intro. He did these unusual fluttering-like noises, and I was just floored. I would never have thought of such a thing. It totally rocked with the humor of the song.

GW It's strange: Most of the album is quite serious, but you have moments of comedy that don't feel out of place.

SATRIANI I think if you have the tone of the album right, most anything can fly. Look at the [*Beatles'*] White Album: You have some very serious, beautiful songs, but you have things like "Wild Honey Pie" and "Why Don't We Do It In the Road," and they work beautifully. A serious album doesn't have to be this heavy, burdensome thing.

GW Your picking on "Askil Vaysel" is quite different.

SATRIANI I was trying to recreate the feel of a saz without actually playing one. That would've been too obvious. Also, Asik's playing has nothing to do with what we would call timing in Western music, another thing that makes it so beautiful. His phrasing is all his own. I wanted to get into that. What I did was, I used the split-coil on the JS1000 to give me this humbucking kind of sound. And you're right, I changed the way I pick: I picked extremely light. Not only that but I fretted the notes very lightly, too, as light as I possibly could. But the amp was cranked as loud as it could go, so the notes really rang out. It got me close to the way Asik sings. The sound of the guitar totally changed. People were asking me what kind of guitar I used, and I said, "Same one I always use [*an Ibanez Joe Satriani signature*]."

GW You have some typically rocking Joe Satriani songs, too. There's "Overdriver."

SATRIANI Yeah, I was inspired by the idea of Frank Kozik's posters of funny cars for that one. I was going for the all-out riff on that one. Riffs are funny things: They come to me quickly, and I try to write them down fast so I don't forget them. Or what happens sometimes is, I'll come up with a riff, and if I don't record it immediately, I'll start to change it—and often not for the better. That's just me tinkering too much. I have to know when to leave something alone. That almost happened with "Overdriver." I came up with the riff and I told myself, "Okay, get this on tape now and don't change it."

GW Tell me about how you recorded all of the voices on the soon-to-be audience-participation favorite "I Just Wanna Rock."

SATRIANI [*laughs*] It wasn't as easy as you would think. People assume recording large groups of people is no biggie: you just gather everybody 'round a mic and—*boom!*—you're done. Not so. After three or four passes, if you're trying to record a crowd, or if you're trying to make what sounds like a crowd with multiple tracks, the vocals can get in the way of the music.

GW And the voice of the robot on that track?

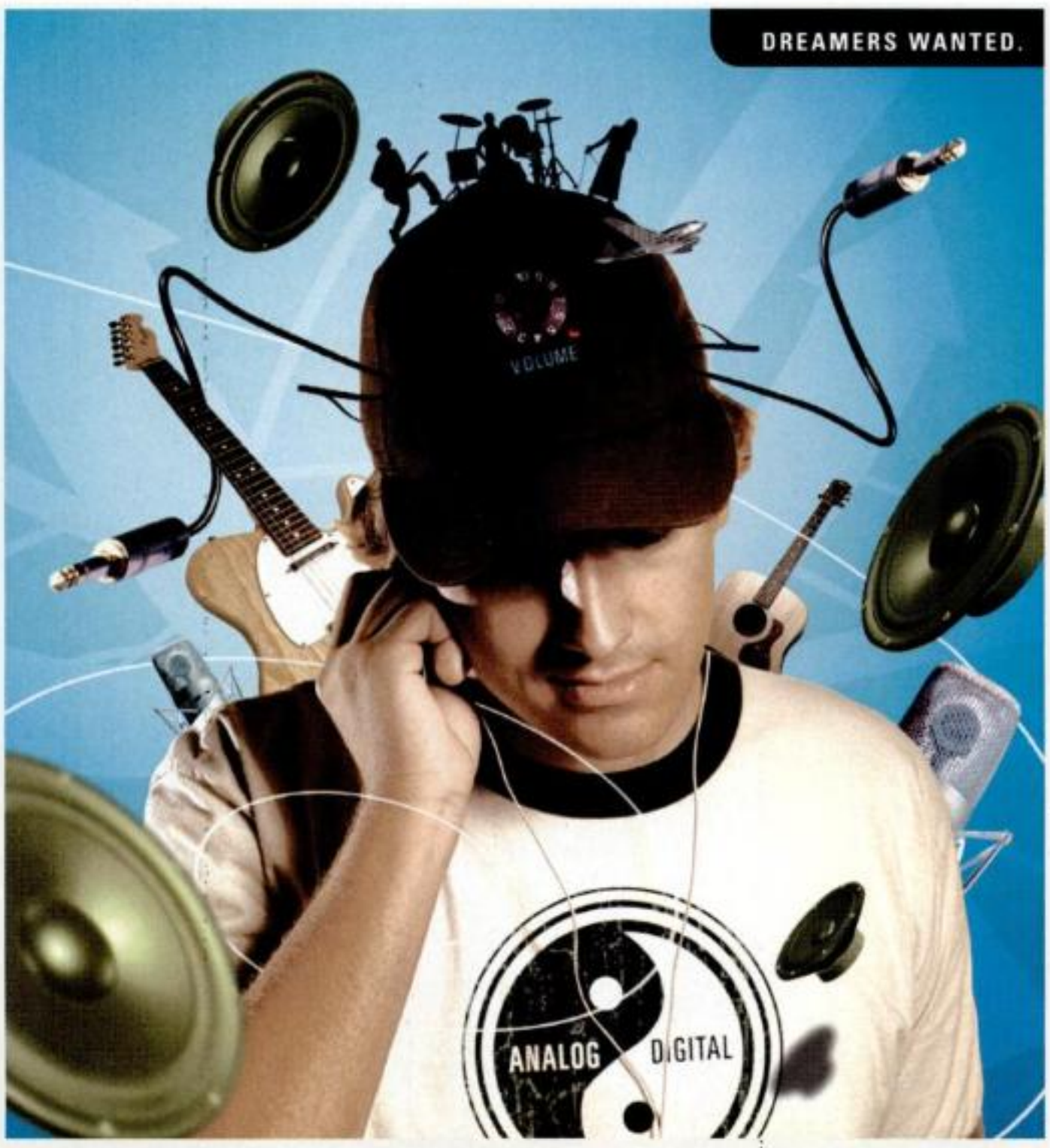
SATRIANI That's my voice, recorded three times and heavily distorted, going [*in a robotic voice*]: "What is your purpose?" That's what the robot is saying to the crowd. I was using low-fi distortion, a SansAmp and a couple of different plug-ins to change the intensity of my voice. But on the part where the robot is getting into it and saying, "I wanna rock! I wanna rock with you!" I used my Talk Box. I'd been threatening to use my Talk Box for years, but I couldn't remember how to position the tube in my mouth. So I called ZZ in the room and said, "You gotta help me figure out how to work this thing."

GW I'm trying to imagine what goes through a 15-year-old's head: "Aw, jeez. I gotta help my dad with his damn Talk Box!" Are you "cool dad" when this happens, or "dorky dad"?

SATRIANI [*laughs*] Dorky dad, definitely! Face it: the human race has to progress, and that means that the younger generation will always be cooler than their parents.

GW Even if their parents are in the next room playing with a Talk Box?

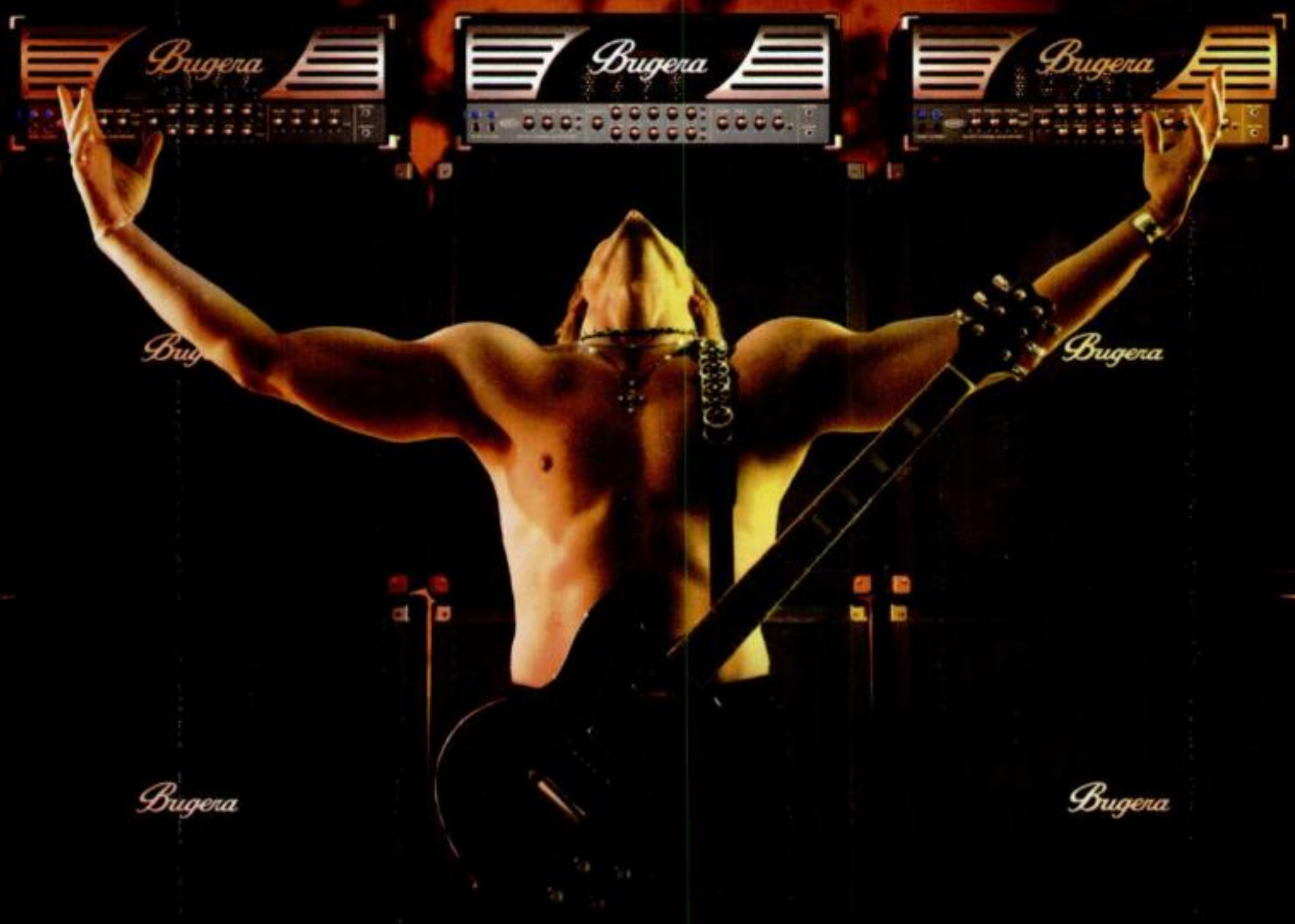
SATRIANI *Especially* if their parents are in the next room playing with a Talk Box! [*laughs*]



SCHOOL OF RECORDING ARTS
800.226.7625
3300 University Boulevard • Winter Park, FL 32792
Financial aid available to those who qualify • Career development assistance • Accredited School, ACCSCT
FULL SAIL
Real World Education
DEGREES IN: COMPUTER ANIMATION • DIGITAL ARTS & DESIGN • ENTERTAINMENT BUSINESS • FILM • GAME DEVELOPMENT • RECORDING ARTS • SHOW PRODUCTION & TOURING
ONE OF THE FIVE BEST
MUSIC PROGRAMS
IN THE COUNTRY
- Rolling Stone Magazine
fullsail.com
© 2006 Full Sail Inc. All rights reserved.

Bugera

THE SOUL OF VALVES



All-tube amps with custom, hand-selected tube sets • Hand built • Soon-to-be-notorious tone • In stores now

www.bugera-amps.com

Copyrighted material

YOUR THUMBS WILL NEED REHAB!



TEXT SHRED TO 46966

www.GuitarHeroMobile.com

HANDS-ON MOBILE ACTIVISION. at&t

© 2008 Activision Publishing, Inc. Activision and Guitar Hero are registered trademarks of Activision Publishing, Inc. All rights reserved. Covered by one or more of the following patents: U.S. Patent Nos. 5,739,457, 6,018,121, 6,369,313 and 6,835,887. All Gibson marks, logos, trade dress, guitar models, controller shapes and related rights provided pursuant to exclusive license from Gibson Guitar Corp. All rights reserved. Mobile Game Code ©2008 AT&T Intellectual Property. All rights reserved. AT&T and the AT&T logo are trademarks of AT&T Intellectual Property. © 2008 Hands-On Mobile, Inc. Hands-On Mobile is a trademark of Hands-On Mobile, Inc. All rights reserved.

Copyrighted material

HOW TO BECOME A REAL

GUITAR HERO

...it's not just a game!

It's one thing to strap on a guitar-shaped game controller and pretend to be one of the great guitarists of rock, punk or metal. It's quite something else to master the intricacies of playing a real guitar, whether it's strumming a few simple "cowboy chords" or fingering blazingly fast scalar runs.

To everyone who has ever endeavored to play guitar at any level of ability, we salute you with this special issue of *Guitar World*. Over the next pages, you'll learn from some of your favorite players what it takes to become a real guitar hero and discover techniques and tips to help you take your playing to the level of the pros. And of course, what would a guitar hero be without the proper rockin' outfit? We've got you covered there, too. So grab your guitar (the real one), and get ready to get your game on!

GUITAR WORLD SPECIAL

GW

JUNE 2008

SLASH
PG. 66

JOE PERRY
PG. 68

PAUL GILBERT & ROBERT TROWER
PG. 70

HOW TO DRESS LIKE A GUITAR HERO
PG. 80

JOHN PETRUCCI
PG. 84



MARTY TEMME (SLASH); LARRY MARANO/RETNA (PERRY); ROSS HALFIN (GILBERT); DAVE CURD (ILLO); JUSTIN BORUCKI (PETRUCCI)

Copyrighted material

LOSE YOUR ILLUSIONS

VELVET REVOLVER'S SLASH WAS TRANSFORMED INTO A VIRTUAL HERO FOR GUITAR WANNABES IN *GUITAR HERO III*. BUT HE FINDS THAT WINNING THE GAME—LIKE BECOMING A REAL GUITAR HERO—TAKES MORE THAN A LITTLE PATIENCE.

BY RICHARD BIENSTOCK PHOTO BY TRAVIS SHINN

BEING A GUITAR HERO means occasionally finding yourself in bizarre situations. Just ask Slash, who this past January was seen strolling onstage in the middle of Microsoft chairman Bill Gates's keynote address at the 2008 Consumer Electronics Show. Clad in his trademark top hat and a tattered flannel shirt, the Velvet Revolver guitarist was brought out as a ringer for the buttoned-up tech titan during a game of—what else?—*Guitar Hero*.

This odd coupling resulted from another unusual moment for Slash: his transformation last year into an animated character for *Guitar Hero III: Legends of Rock*. Players that successfully battle through a succession of songs that range from Foghat's "Slow Ride" to Rage Against the Machine's "Bulls on Parade" (featuring a similarly animated Tom Morello) to AFI's "Miss Murder" are awarded the chance to throw down against the guitarist. A win not only "unlocks" the former Guns N' Roses axeman as a playable character—it also means you're better at *Guitar Hero* than the flesh-and-bone Slash. "I haven't been able to get that far," he admits. "Though I don't know if I'd want to, anyway. I don't think I could handle playing myself."

Despite his shortcomings as a gamer, Slash is, like seemingly everyone these days, a *Guitar Hero* obsessive. Which is one of the reasons he signed on to *GHIII*. In addition to appearing as an animated character, Slash penned the theme song, and Guns N' Roses' "Welcome to the Jungle" is featured on the soundtrack (a cover version of "Sweet Child O' Mine" was included in 2006's *Guitar Hero II*). "It's such a cool thing, this brand-new, shiny concept," he says. "It was a huge honor to be a part of the game."

And, likewise to play the finished product alongside Bill Gates. "I have to admit that I had a lot of trepidation about that at first," Slash says. "I mean, I don't know what a keynote speech is, nor do I hang out in those types of corporate circles. But it was cool, and it was nice to meet Bill, who is someone I have a lot of respect for.

"Plus," he adds, "I'm a pretty easygoing guy. I'll do all kinds of stupid shit."



The virtual Slash makes an appearance in *Guitar Hero III*.

GUITAR WORLD Word on the street is that you're actually pretty good at *Guitar Hero*.

SLASH I'm not really what you'd call a "game head," but I just kinda took to it. I have this office space near the back of my house where I hooked up *Guitar Hero II*. Next thing I knew I was swallowed up by it. I mean, I didn't answer the phone, didn't take care of anything around the house—I didn't even play my real guitars. For a solid week or two, I was all about beating the game. And I did beat it—but only on "Medium." Once you go into "Hard" and "Expert" modes, you're off in another world. I started messing around in those levels and actually got through the first couple songs. But I realized at the rate I was going I was never going to make it to band practice with Velvet Revolver. So I unplugged the game, put it back in the box and hid it away. It was sort of like booze or drugs: I had to get it out of my sight. [*laughs*] And a few weeks after I weaned myself off it, I got a call from my manager, who said that [GH *publisher*] Activision wanted to know if I'd be interested not just in being involved in the next one but actually being in it.

GW What was the motion-capture process like to create your character for *Guitar Hero III*?

SLASH That was six or seven hours outside of my comfort zone. I had to wear a mo-cap [*motion capturing*] suit loaded with all these camera receivers, and stand in this big rectangular space with cameras all around me. You basically have to "rock out" within the rectangle. Which was weird, because it's hard for me to pretend to do what I do—I just do it. You gotta get into all these different positions, and I remember getting pissed off and kinda frustrated at the beginning, basically turning into an asshole. But halfway through, it started to become fun. And then there was the image scanning, which was just a matter of having to sit still so they could shoot me from a bunch of different angles. But it was all worth it in the end.

GW And yet you haven't gotten far enough in the game to actually use your animated counterpart?

SLASH To be honest, after I went cold turkey with the second version, I didn't touch the game for a while. And then when Activision sent me *III*, I remember my security guard was at my house and I was all like, "Check this out." I plugged it in and went into the first song and couldn't play it at all. It was pretty embarrassing.

GW There's a point in *GHIII* where the band goes on hiatus due to internal conflicts. I'm sure you can relate.

SLASH It's all part of the rock and roll experience. [*laughs*] I figure the game will turn kids into these egomaniacal prima donnas before they even get out of grade school.

GW Do your kids play?

SLASH My five-year-old, London, knows how. But he doesn't have that spark yet. He's not old enough.

GW Do you think that *Guitar Hero* leads kids to want to pick up the instrument?

SLASH The thing about video games is that they do promote this sort of lethargy in kids. They turn into gaming zombies. So I understand the concern that people who play *Guitar Hero* would never pick up a real guitar. But I think it's the opposite effect.

GW Even so, learning to play the real thing requires a bit more of a commitment.

SLASH It takes some work, and maybe it's not quite as exciting or instantly gratifying. But what turned me on to guitar when I was a kid was that all you have to do is play that one chord that hits you straight in the heart. And that's pretty simple to do. Plus, kids are being exposed to all this killer rock and roll that's programmed into the game that they would never otherwise hear.

GW There's not too many places a 10-year-old is going to hear Foghat nowadays.

SLASH Exactly. So that's cool. A lot of people have been asking, "Is this the new wave of how people are going to be exposed to music?" I thought that was sort of like a joke question when I first heard it, but I'm starting to realize that, given the current state of the music business, it might be. Because the kids are into it, and the possibilities are endless in terms of what you can expose them to through this medium.

GW Would you consider using a video game as a platform to release new music in the future?

SLASH Well, I have plans to do a solo record—I'm working on it a little bit now—and the added possibility of doing something in line with *Guitar Hero* is definitely there. I did a song already, but that was just a theme. I don't think I would do something like that again, but it seems to me that it would be cool as another outlet for the music.

GW That sort of synergy at one time would have been considered selling out.

SLASH When I got involved with *Guitar Hero* I did ask myself that question—whether it was crossing the line between art and commercialism. But I thought the idea was so cool that I just took the risk. I wanted to be involved in it. And I realized there was no reason to be concerned about selling out. The main thing that people want to do when they create music is to expose other people to it. *Guitar Hero* is a great way to get your music out there, and it's also a cool game, you know? What's better than kids picking up a guitar—real or fake—and learning your songs?

GW So what *Guitar Hero* song are you best at playing?

SLASH To be honest, I couldn't say. I'm pretty good at "Free Bird." That's the last one I remember doing. But really, whatever song it is doesn't matter that much. For me it's about just getting from one end to the other and moving on to the next tune. That's what you get addicted to.

GW How are you at, say, "Sweet Child O' Mine"?

SLASH That was actually one of the easier songs in *Guitar Hero II*. It got hard for me when I got into Primus, Megadeth, that kind of stuff. But "Sweet Child" came pretty easily. I don't think you're gonna surprise me with that one at this point.

OPPOSITE PAGE: MARTY TEMME (INSET)

Copyrighted material

JUST PUSH PLAY

AS GUITAR HERO PREPARES TO ROLL OUT ITS SPECIAL AEROSMITH EDITION, GUITARIST **JOE PERRY** TALKS ABOUT THE VIRTUES OF THE VIRTUAL GUITAR GAME AND WHY IT'S NOT THE SAME OLD SONG AND DANCE.

BY **RICHARD BIENSTOCK** PHOTO BY **ROSS HALFIN**



Copyrighted material

ON THE DAY THAT Joe Perry sits down to speak with *Guitar World*, he's preparing to begin a short run of tour dates with TAB the Band, the power trio fronted by his sons Adrian and Tony. The 57-year-old guitarist will be accompanying the group onstage, trading off solos with guitarist Tony and vocals with singer/bassist Adrian in a loose, energetic set comprised of TAB and Aerosmith songs. "It reminds me so much of the way I started out," Perry says of playing alongside his sons. "Just grabbing my guitar and wailing. It's a great feeling."

And it's one Perry is hoping kids will be able to recreate—albeit using five buttons rather than six strings—when playing the new *Guitar Hero: Aerosmith*, the fifth installment of the hugely popular video game series and the first to focus on a single band. Set for release this June, *Guitar Hero: Aerosmith* tracks the almost 40-year career of the group and features close to 30 of their songs, from hits like "Sweet Emotion," "Rag Doll" and "Love in an Elevator" to deeper cuts like "Uncle Salty," "Make It" and "Movin' Out." In addition, all five members—Perry, singer Steven Tyler, guitarist Brad Whitford, bassist Tom Hamilton and drummer Joey Kramer—underwent extensive motion-capturing sessions to bring their likenesses to animated life. Says Perry, "It's like a video-game version of an historic novel."

Guitar Hero: Aerosmith marks the third time the band has been associated with the franchise. The second *Guitar Hero* featured a cover version of the *Rocks* cut "Last Child," while *Guitar Hero III: Legends of Rock* included the original *Get Your Wings* album version of "Same Old Song and Dance." It was the latter song that helped lay the groundwork for this latest venture.

"Initially, we planned on using a [*cover*] take of 'Same Old Song and Dance' for *Guitar Hero III*," says Alan Flores, the lead designer for the game for developer Neversoft. "But the vocals were pretty bad—they sounded nothing like Steven Tyler's. And really, nobody sounds like Steven Tyler *but* Steven Tyler. So we contacted Aerosmith's management, and when Joe Perry found out about it, he got the master track of the song to us within a day. He was really excited about it, and that established the relationship. Eventually we were like, 'Let's get together and do something bigger.' "

"Since Aerosmith has such a huge body of work, it seemed like a natural fit to create a game based entirely around the band," says *Guitar Hero* senior producer Chris Parise. "And there's a lot of history crammed into it. We recreated venues the band has performed in over the years. For the song 'No Surprize,' for instance, we have them playing in [*former New York City nightclub*] Max's Kansas City, which Steven sings about in the lyrics, and even included tracks from other artists they've toured with. There's also some cool behind the scenes stuff and interview segments. If you don't know a lot about Aerosmith, you will after playing. And if you already love the band, then you're gonna love the game."

There's certainly plenty of people who love both. Aerosmith have long been one of the world's biggest rock and roll acts and are arguably as popular today as at any time throughout their career. *Guitar Hero*, meanwhile, has become a pop-culture phenomenon. The franchise has moved more than 15 million units of its four titles since its debut in 2005, racking up more than a billion dollars in sales in the process. And as much as Aerosmith have managed to attract the ears of each successive generation of listeners, *Guitar Hero* is widely credited with not only exposing young fans to both old and new rock acts but also sparking sales for these artist's catalogs. "It's amazing how the game has increased the demand for this kind of music again," Perry says.



Perry's virtual doppelgänger from *Guitar Hero: Aerosmith*

Perhaps not only the demand for listening to the music but also for playing it—for real. "One of the great things about *Guitar Hero*," Perry says, "is that it's about as close as you can get to playing the guitar without having to learn how. But the thing is, I think there will be a fair amount of kids who are gonna play the game and then say, 'Wow, I wonder what it feels like to actually make that sound.' And then they'll do it."

GUITAR WORLD How were you first introduced to *Guitar Hero*?

JOE PERRY I saw my kids playing the first one when it came out a few years ago. I fooled around with it a little bit and got past the basic level, but after that I was lost. I guess that's when being a gamer really comes into play. It isn't as intuitive as you would think. But the kids got it fast, and I think it has a lot more going for it than all that first-person-shooter stuff. You can only do so much of that, you know? Bottom line, how many car crash-ups can you see? How much blood do you want splattered across the screen? It's just a whole different way to play video games without all this violence or, you know, Mario. [*laughs*] And you get to listen to rock and roll, so that's great.

GW And now Aerosmith have their own edition.

PERRY Even back when I played the game for the first time I thought, This is a really good opportunity to get our music out there. There's so much rock and roll in video games these days, but this is the first one that's really made the music interactive with the game itself. It's basically like the next step of air guitar. So after the whole thing with "Same Old Song and Dance," we started talking with the producers and got the ball rolling. And they were really excited that we were so interested in it.

GW *Guitar Hero: Aerosmith* spans almost your entire career. The first level takes place at Nipmuc High School, the site of the band's debut performance in 1970.

PERRY It picks up different cues from different parts of our history: some of the places we've played, some of the musical high points. That's how we worked out the levels. There's Nipmuc, and then there's also the Super Bowl, which we played in 2001. Other bands that we've toured with over the years make appearances, too. The New York Dolls are in there, Mott the Hoople, Cheap Trick... The whole thing just worked really well with the format of the game.

GW How did you go about choosing the songs?

PERRY Basically, the music led the way. We went for songs that had a lot of guitar on them. For instance, we put "Combination" [*from 1975's* Rocks] on there. There are also a couple songs from my solo albums that are really guitar heavy. We all picked songs from the point of view of how much they rock. It wasn't like, "We gotta put this single on there, or that song because it's the most popular." Playing this game is like listening to a classic rock station on the radio.

GW Which is great, since there are fewer mainstream outlets for the music these days.

PERRY The record labels, and the music business in general, aren't what they used to be. There's still a lot of great rock and roll out there, but how do you find out about it? You spend a few hours browsing the Internet, you talk with your friends, you seek it out. But there's no system the way there used to be, with bands releasing an album and following with a tour where you're really supported by the record company, and doing it again and again, just slowly working your way up. It's changed so much that I think this is going to be an important part of the music business. We were just talking the other day about how we'll be able to put songs up on the *Guitar Hero* web site that people can download. I read last week about a band that's releasing their new single on a video game. It's really a great medium to get new music out there.

GW The game functions as a filter.

PERRY Exactly. Even with all these new revenue streams like digital downloads, you still need some kind of filter to find out about the music. *Guitar Hero* has really brought a lot of this type of music back to the surface. Kids are hearing the old songs and some new songs, and they're not really concerned about when they came out or if the bands playing them are cool or not. All they care about is if they like the song—or how hard it is to play. [*laughs*]

GW Maybe the game will jump-start a new generation of guitar heroes. Do you think that type of player still exists?

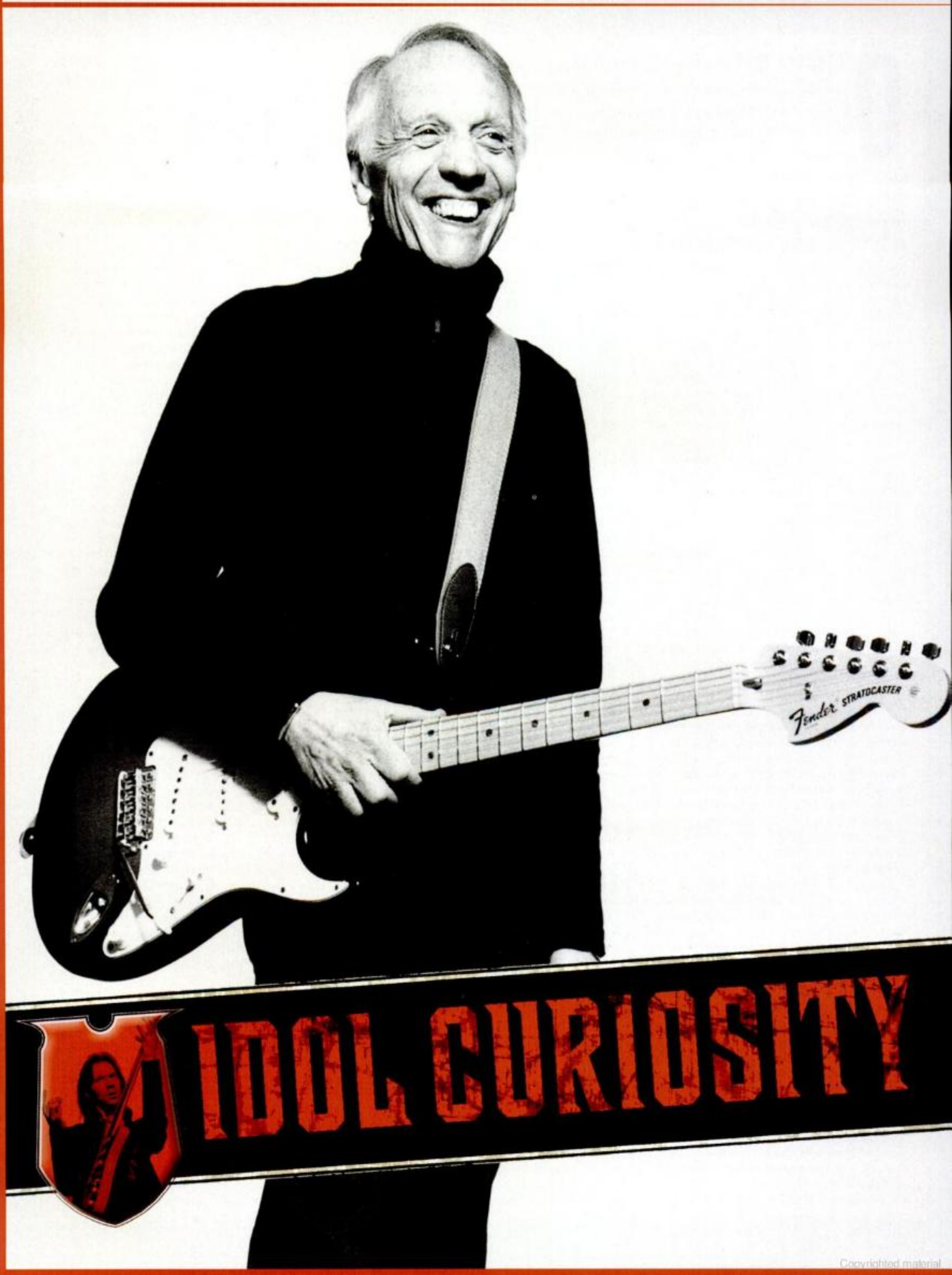
PERRY I never really got what a guitar hero is anyway. We're not out there saving lives, you know? We just play our instruments. What's the hero part of it?

GW The idea of the musician as a larger-than-life personality. A guy like Jimmy Page, for instance.

PERRY Well, I still wouldn't use the word "hero." If you look it up in the dictionary, I don't think any of us fit the bill. But Jimmy Page, he's certainly a magical guy, to say the least.

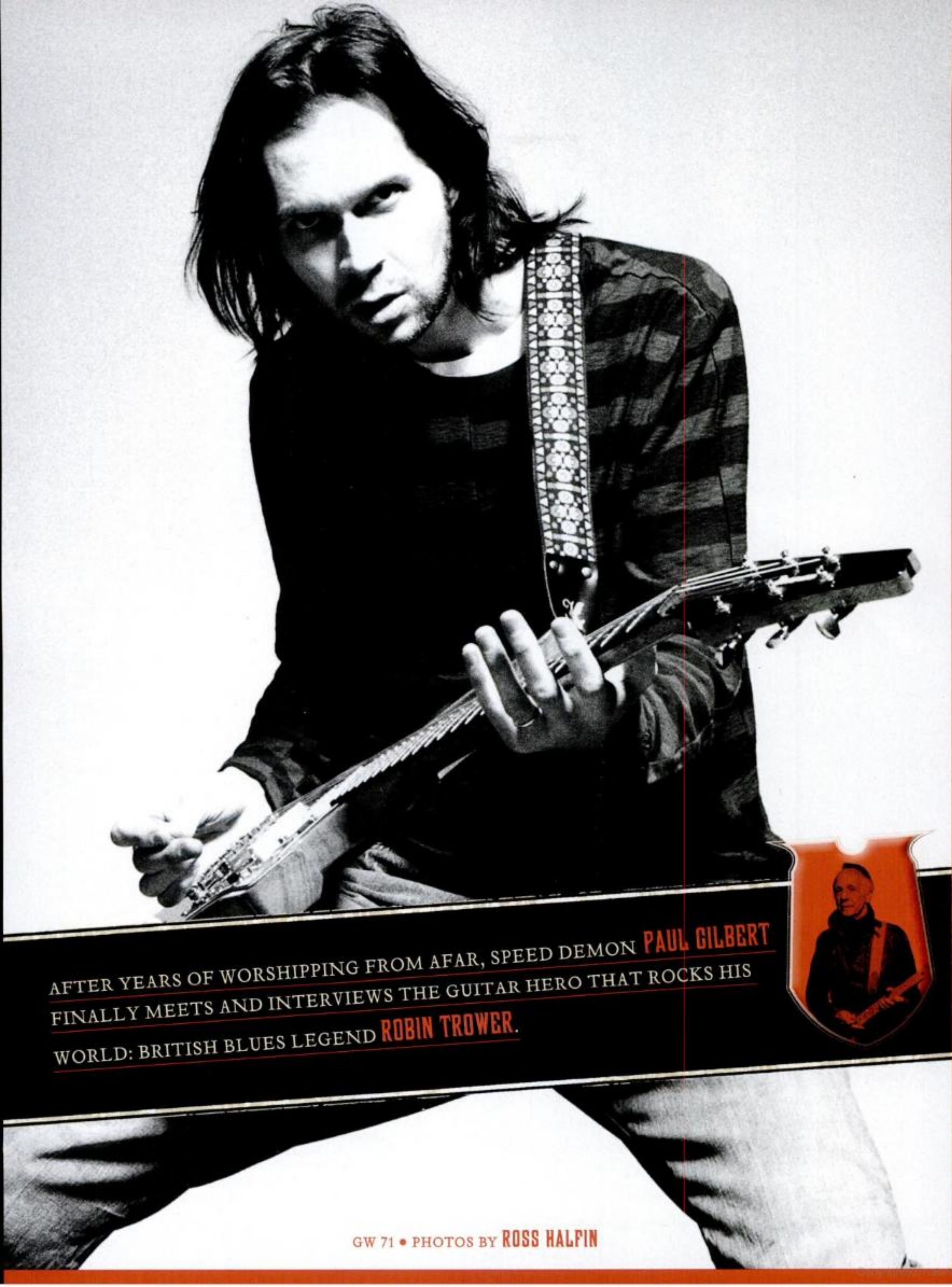
OPPOSITE PAGE: LARRY MARANO/RETNA (INSET)

Copyrighted material



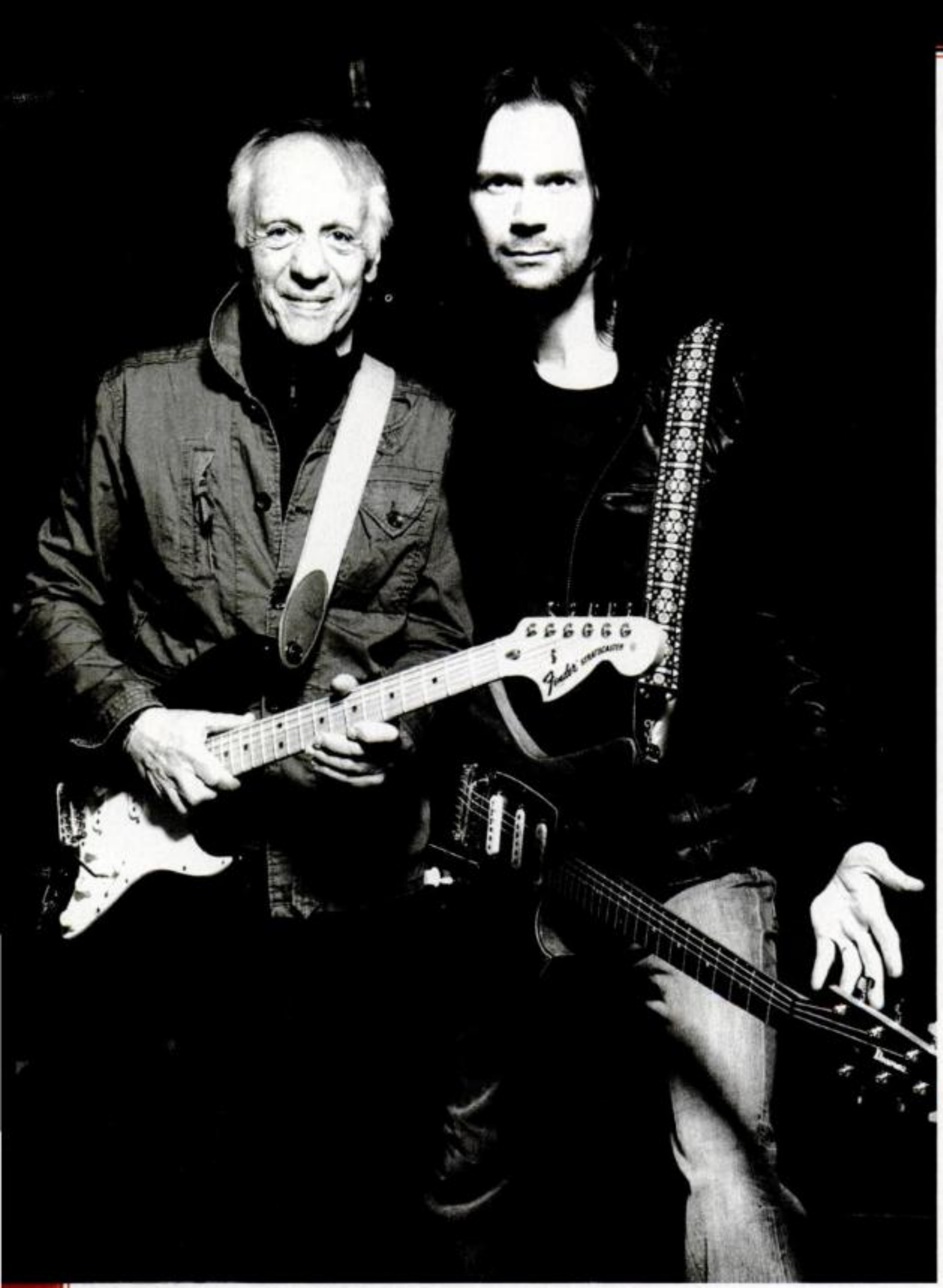
IDOL CURIOSITY

Copyrighted material



AFTER YEARS OF WORSHIPPING FROM AFAR, SPEED DEMON **PAUL GILBERT** FINALLY MEETS AND INTERVIEWS THE GUITAR HERO THAT ROCKS HIS WORLD: BRITISH BLUES LEGEND **ROBIN TROWER**.

GW 71 • PHOTOS BY **ROSS HALFIN**



"When I was a teenager, I bought three of his records," says Gilbert. "*Bridge of Sighs*, *Victims of the Fury* and *Robin Trower Live*. To me, these are 'must listen' records. The songs are great. The singing by bassist James Dewar is excellent. And the guitar playing is resonant and powerful like a cranked-up Marshall stack, bluesy like a howling hound dog, otherworldly like psychedelic trip through time, and overflowing with the best electric guitar vibrato I have ever heard. Robin is a master of tone and phrasing, and has a deadly arsenal of flash as well. For these reasons, he is my guitar hero."

So when Gilbert learned Trower was coming to Los Angeles for a performance, he called *Guitar World* with a special request: Would we like him to interview Trower for a feature in our magazine. As it happened, we were already planning to interview Trower, and so we were only too glad to grant him his wish.

Certainly, Trower made his mark as a potent electric guitarist throughout the Seventies and beyond. In particular, *Bridge of Sighs*, his 1974 release, was a stunning effort that featured his incendiary Hendrix-inspired playing on cuts like "Too Rolling Stoned," "Little Bit of Sympathy" and "Day of the Eagle."

As Gilbert notes, Trower's talent has continued to grow. "His 2003 album, *Living Out of Time*, is sonic proof that Robin retains all the fire of his classic Seventies releases," he says. Trower's newest album is *Seven Moons*, a collaboration with legendary Cream bassist and vocalist Jack Bruce.

In this unique interview, Gilbert finds out what makes his hero tick and demonstrates that even heroes have their heroes.

IT'S NOT EVERY DAY THAT you get to meet your hero, even when you're something of a hero yourself. Just ask Paul Gilbert.

The super shredder has been a huge fan of British blues guitarist Robin Trower since he was a kid. At the time Gilbert discovered him, in the Eighties, Trower had duly made his mark as a guitarist, first with the band Procol Harum (best known for their hit "A Whiter Shade of Pale") and afterward with records that he cut with his own trio inspired by the Jimi Hendrix Experience.

PAUL GILBERT Growing up, the records I had of yours were *Bridge of Sighs*, the live albums and *Victims of the Fury*. I listened to them over and over. And I especially loved *Living Out of Time*. It really had a youthful power and energy to it. I really got the feeling that, Wow, Robin Trower is *back* with that record. But on all those albums, throughout your career, how much rehearsal and preparation have you done before hitting the studio?

ROBIN TROWER With *Living out of Time*, I think we rehearsed five days before going into the studio. And *Seven Moons*, the album I just recorded with [*legendary Cream bassist*] Jack Bruce, we didn't rehearse at all, but we spent time, he and I, writing songs together, so that's a kind of rehearsal. We had a good formation in our minds of how those pieces went. All we had to do was find a drummer and then record them.

GILBERT Is that much different than what you were doing in the early days with the Robin Trower Group [*with bassist/vocalist James Dewar and drummer Reg Isadore*]?

TROWER Well, on *Bridge of Sighs*, for instance, a lot of those songs were played on the road before they were recorded. So there are many different ways you can go at it. But just like when I recorded with Jack Bruce, we wanted it to feel fresh.

GILBERT You played with Jack in BLT [*Bruce, drummer Bill Lake and Trower*] in the Eighties. That was a very cool record that I enjoyed then. So what inspired you to record with him again on *Seven Moons*?

Copyrighted material

TROWER For quite a few years, Jack and I were talking about doing a remix of the stuff we'd done in the Eighties, or repackaging it, trying to bring it more up to date, soundwise. And Jack said, "Why don't we add a couple of new songs to it?" So we got together and started writing. Before we knew where we were, we had four or five songs and it was obvious that we should do an album.

GILBERT So in your live set, how do you balance this new material with the expectation that you'll play Robin Trower hits?

TROWER I'm doing all my "must play" stuff—my own stuff. I don't do anything off *Seven Moons*. I'm saving that for when I come out with Jack.

GILBERT Ah, so you're going to do a tour together?

TROWER Oh yeah. Well, we're definitely talking about it.

"EVEN THOUGH I'VE GOT GUITAR HEROES, I'VE NEVER TRIED TO WORK OUT EXACTLY WHAT THEY'RE DOING. I JUST TRY TO FIND OUT WHAT'S BEHIND IT."
—TROWER

GILBERT One thing that I love about your recordings is that, to my memory, almost every studio recording you've done has just one guitar track. You haven't overdubbed or layered them.

TROWER I like to do it that way.

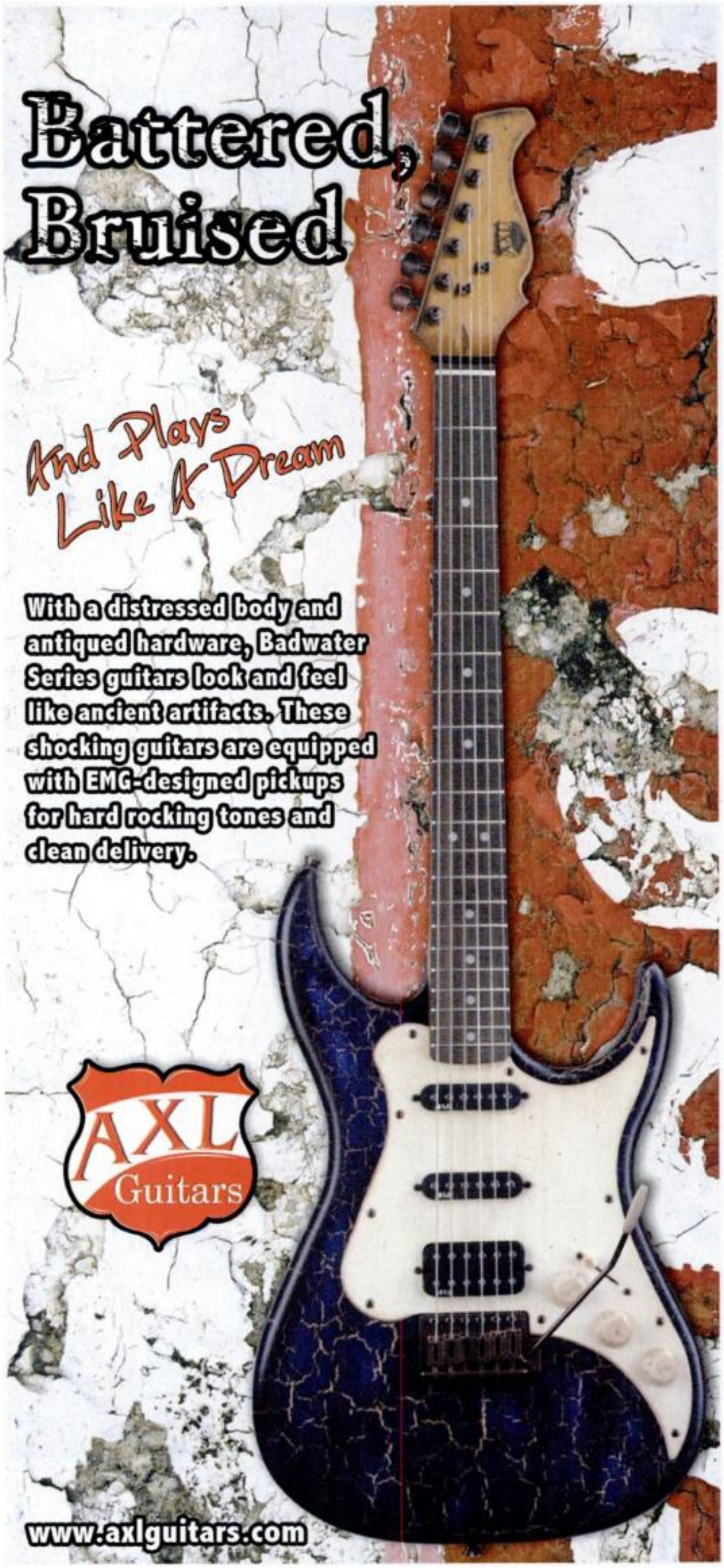
GILBERT What's great is it's in your face. All the nuances are clear, and there's such personality there.

TROWER See, that's the thing. The songs, when I write them, will start off with a guitar part. And it has to be a guitar part that I think is an actual part, not just strumming. It has to be a complete arrangement, in other words, and it has to be working as an entity unto itself before I even had an idea of writing a song to it.

GILBERT Do you have a little cassette player to document those ideas before you forget them?

TROWER Exactly, a little cassette player. But you know straightaway if you've got a song or not. Within half an hour, you should pretty much have the shape of the thing. If you've got to bash away at it, throw it out. It wasn't meant to be. From the point of first getting an idea it should be within...okay, I'll give it an hour. You should have that musical idea narrowed down. 'Cause the ideas should flow naturally, one from the other, until it gets to the end.

GILBERT What if you have one great idea...



Copyrighted material





Trower (right) with bandmates Bill Lordan and James Dewar, in Copenhagen, Denmark, 1976; (right) Trower performing with Procol Harum in 1970

JORGEN ANGEL/RETNA LTD.

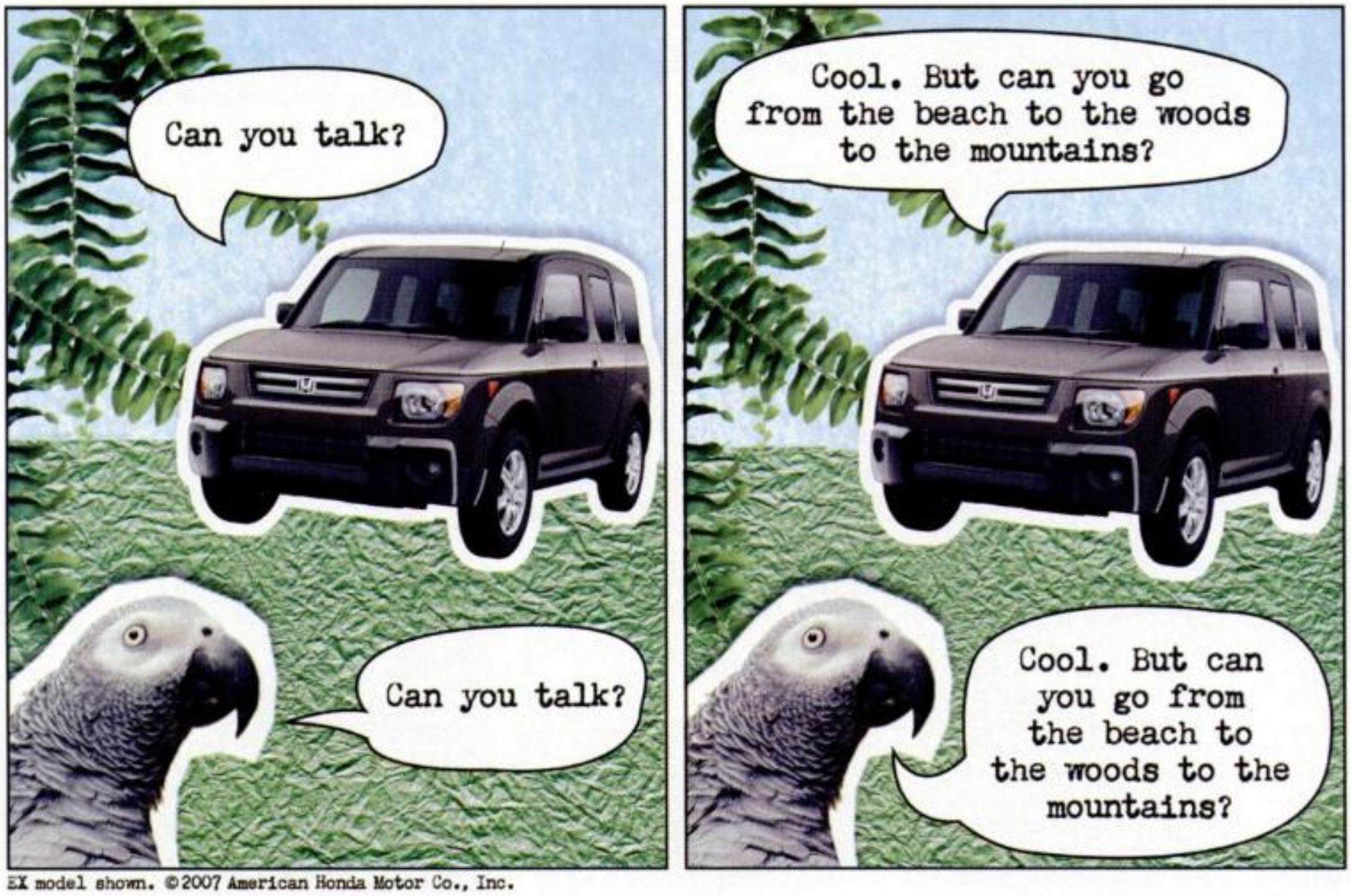
TROWER But it won't go any further?

GILBERT Yeah. Do you have any tricks for getting past that barrier?

TROWER You just gotta try the couple of things that are obvious to you about where you should go with it. There will only be two or three things that suit you and one thing that's great. As I say, if you haven't got it in an hour, just don't bother with it.

GILBERT You don't have many instrumental tunes. Most of what you do is with a vocalist. So how do you see the art of balancing vocals and guitars together?

TROWER It depends. With some of the songs I wrote with James Dewar, he would put the vocals onto my guitar arrangement. With some of the other songs, I would do the whole thing. So there are many different ways of doing it. And in the end you just know when you've got something that works. That's it really.



EX model shown. ©2007 American Honda Motor Co., Inc.

Copyrighted material

GILBERT It sounds like you've worked with people who are talented, and when that's the case you don't have to put much thought into it.

TROWER Yes, if you're working with talented people, they know naturally what is good for a song. Like Jack Bruce's bass playing—he just naturally knows what's right and what you'll like.

GILBERT The same is certainly true in your case. Your vibrato, phrasing, tone and musical emotion are incredible.

TROWER Thank you.

GILBERT How do you do this?

TROWER I think, like any gift really, it's something you're born with. And obviously, a certain amount of it is emulation of people you've heard do it before you. For instance, when I heard my first B.B. King record, in the Sixties, I thought he was playing with a slide. You heard that bend and vibrato sort of thing.

GILBERT So when you first heard B.B. King, you'd already been playing?

TROWER I had been playing for a while, and I was already doing vibrato, but not the bend *and* the vibrato. That was something new. And you try to emulate that. Or, more accurately, you try to emulate that emotion. I think that's been my main approach all along. Even though I've got guitar heroes, I've never tried to work out exactly what they're doing. I just try to find out what's behind it, or feel what it is that they're feeling to make it sound so emotional.

GILBERT So what was it about those blues emotions? I would imagine that the life of an American traditional blues musician might be different from the kind of life you had growing up in the U.K.

TROWER Absolutely. The life they had was more to do with what they were singing about in the lyrics, but the emotion in the music is from somewhere below the conscious level. And that's something all human beings have in common. [*Dimitri*] Shostakovich, a Russian composer, wrote very emotional music, as did various other classical composers. Egyptian folk music is very emotional. But what you're talking about, in terms of adherence to black music in America, is a stylistic thing that enables you to express your own emotions by using a formula, if you like.

GILBERT The vehicle of the blues.

TROWER Yeah.

GILBERT In your playing and that of other blues greats, what makes the playing and the music beautiful is something that's very difficult to write down in notation. Whereas something like a Bach piano piece can be written down, just because of the way the music is.

TROWER There's a mathematical side to that kind of music. That's what you mean, isn't it?

GILBERT It's just that the way the notes are bent and milked in the blues, and that whole style of emotion is really hard to put down in traditional notation.

TROWER Those are things that I don't think you can copy, which is really why there are no great white blues players.

GILBERT Well, there's you.

TROWER No. I don't consider myself to be a blues player. I consider myself to be blues influenced. I'm very influenced by it. But blues for me is black American folk music. You can get close by imitating it, but it really does become blues-influenced rock and roll when white guys do it.

GILBERT But I love where you took it!

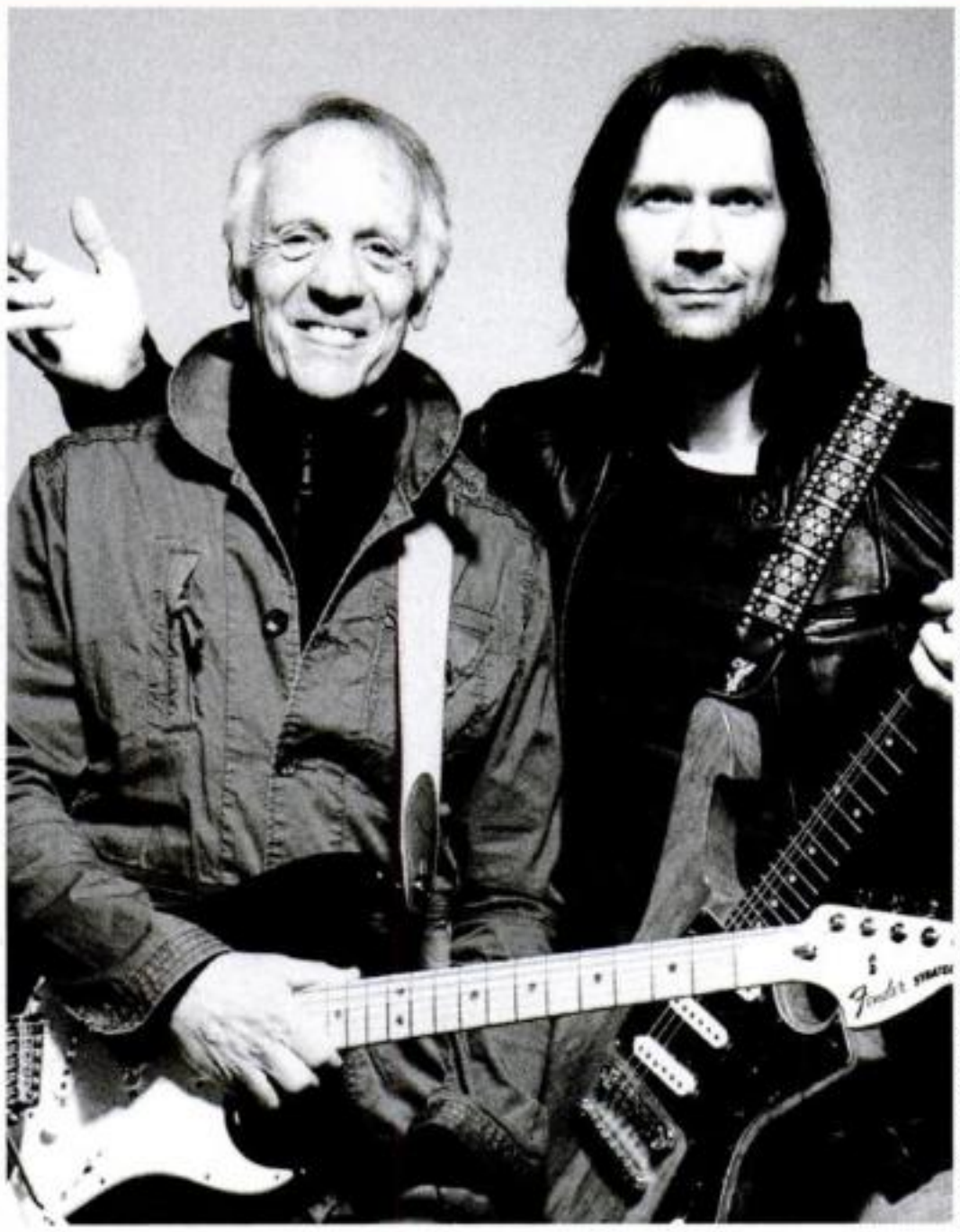
TROWER Well, when I started writing my own music, I knew I wanted to bring in all my influences. James Brown was a huge influence, and that whole soul thing: Stax Records, Booker T. and Otis Redding. And there's people like Donny Hathaway. All that fed into my songwriting. But I wanted to stay in contact with the fundamental blues soulfulness. That's basically what I try to achieve with the guitar: to be soulful. And that doesn't necessarily mean working in a blues formula.

GILBERT So when you were first learning to play this style, how naturally did it come to you?

TROWER Oh, very naturally. That's the thing. I always knew that you must not try and play like someone else. I knew that right from the start. You've got to find your own way. I was hugely influenced by Hendrix, Albert King and all those guys, but I always knew not to sit down and work out what they were doing, because all you'll end up with is the notes and not what's behind those notes, not what set those great guitarists off to play those notes. So go find your own thing. But I



Copyrighted material



always do try to stay in touch with the blues in what I'm doing.

GILBERT When you first started, where was your ear at? Did you already have a big collection of blues records?

TROWER Oh, no, no. When I was 14, the only records I listened to were my brother's. He was four years older than me, and he was bringing in Elvis Presley, Gene Vincent, Jerry Lee Lewis and Chuck Berry. People like that. That's what I was brought up on. Scotty Moore [*lead guitarist for Elvis Presley*] was the first real guitar player who made an impression on me. I knew when I heard Elvis' records that I wanted to play guitar because of that. Scotty Moore was a big part of Elvis' sound. Those riffs and his soloing were a big part of it, really. And I said, "That's it. That right there. That guitar playing. That's what I want to do."

GILBERT Do you remember your first steps on the guitar? Did you learn a pentatonic scale? What were the earliest things?

TROWER Chords from a chord book. I just tried to learn chords. It seemed that that's how music works. It didn't take me very long.

GILBERT So the guitar came naturally to you. But what took effort?

TROWER I was never a great practicer. I think it all comes naturally. But that's because I've been playing so long, I think. By the time I became a solo artist, I'd already been playing for 14 years. So even though I didn't practice, I had a lot of experience.

GILBERT Maybe you didn't practice alone in your bedroom, but you were doing a lot of rehearsing for shows.

TROWER Yeah, I had a huge amount of experience then. And when I started to write my own music, the lead work naturally blossomed out of the music I was writing. All the soloing and lead guitar parts come out of the music. The actual lead solo and stuff—it grows out of each song. It's an entity unto itself. Why somebody like Albert King is the greatest is because, compositionally, his solos are beautiful melodies. You want soloing to be free. You want it to be something that you've just invented in that moment. But at the same time, you want it to be compositionally right.

GILBERT So that you're not just babbling, you're telling a story right off the top of your head.



Copyrighted material

JIM ROOT of STONE SOUR



TROWER Absolutely. It's got to be compositionally right for the song, not just some licks you've learned and are overlaying.

GILBERT As you're improvising, are there certain things you focus on to help your improvising? Are you listening to the drummer?

TROWER No. When I'm improvising long, moody solos, I tend to not hear what I'm playing to. I'm sure it's there subconsciously. But I'm so wrapped up in what I'm doing that I'm not consciously hearing what I'm playing to.

GILBERT So in order to do that, you have to be at a point where things that a beginning guitarist would struggle with, like where to put your fingers, are no longer an issue.

TROWER Yeah, that's right.

GILBERT So that's the trick to soloing emotionally!

TROWER Well, it is. I've got a new piece. I'm thinking of doing an instrumental album next, and one of the things I've written is called "The Triumph of Heart Over Mind." And that, to me, is what you've got to achieve. It's got to be emotions first—getting the head out of the way—because the emotions will put you somewhere you couldn't think of. That's the trick really: lose yourself completely and just let it flow.

GILBERT Outside of music, are you a particularly emotional person?

TROWER I think I'm sentimental. A romantic and sentimental, yeah. I don't know if I'm particularly emotional, because I'm very even-keeled.

GILBERT Do you pick up a guitar and work out pent-up emotions?

TROWER That helps a lot, yeah, that outlet.

GILBERT I haven't quite been able to take all the things from the brain side of my playing into the heart side yet. They gradually fall into the heart side, but there's a fair amount of stuff that I've still got to think about. When I'm performing live, I can tell the difference, and I like the heart stuff better, so I'm always trying to think of a solution to this. One of my solutions is to imagine that you [*Trower*] are at the soundboard, watching the show. And I think, If Robin's here, I've got to discard this noodly stuff and play something that's meaningful and cool.

TROWER You know what Obi-Wan Kenobi says to Luke Skywalker: "Let go. Use the force." And that's what it's like. You've just got to let go. You can't think about it. You've got to assume that your fingers know quite where they are. The conscious part of playing, that's not really important. It's the subconscious. You gotta let the subconscious do it. 'Cause it's all in there.

"YOU WANT SOLOING TO BE FREE. YOU WANT IT TO BE SOMETHING THAT YOU'VE JUST INVENTED IN THAT MOMENT."
—TROWER

GILBERT If you were playing a show and could have someone at the soundboard who you feel would inspire your playing, who would it be?

TROWER Jack Bruce.

GILBERT Reading through some of your older interviews, I was surprised to see you talk about using the middle pickup quite a bit. Most Strat players tend to flip to one of the outside positions. What's so appealing to you about the middle?

TROWER It's got more crunch to it, but it's clear. It's clear, but not so keen as the bridge.

GILBERT And I was surprised that you said you keep the volume control around seven. You don't have it on 10 all the time.

TROWER Well, when I'm playing behind the vocals I've got it to seven or eight. And then I've got that extra bit for solos. When you're playing single notes you need more volume. But when you're playing chords and things, you've got to clean it up a little bit.

GILBERT Another thing: do you use the whammy bar?

TROWER Oh yeah. I wouldn't be without that, definitely. Just for vibratos on chords.

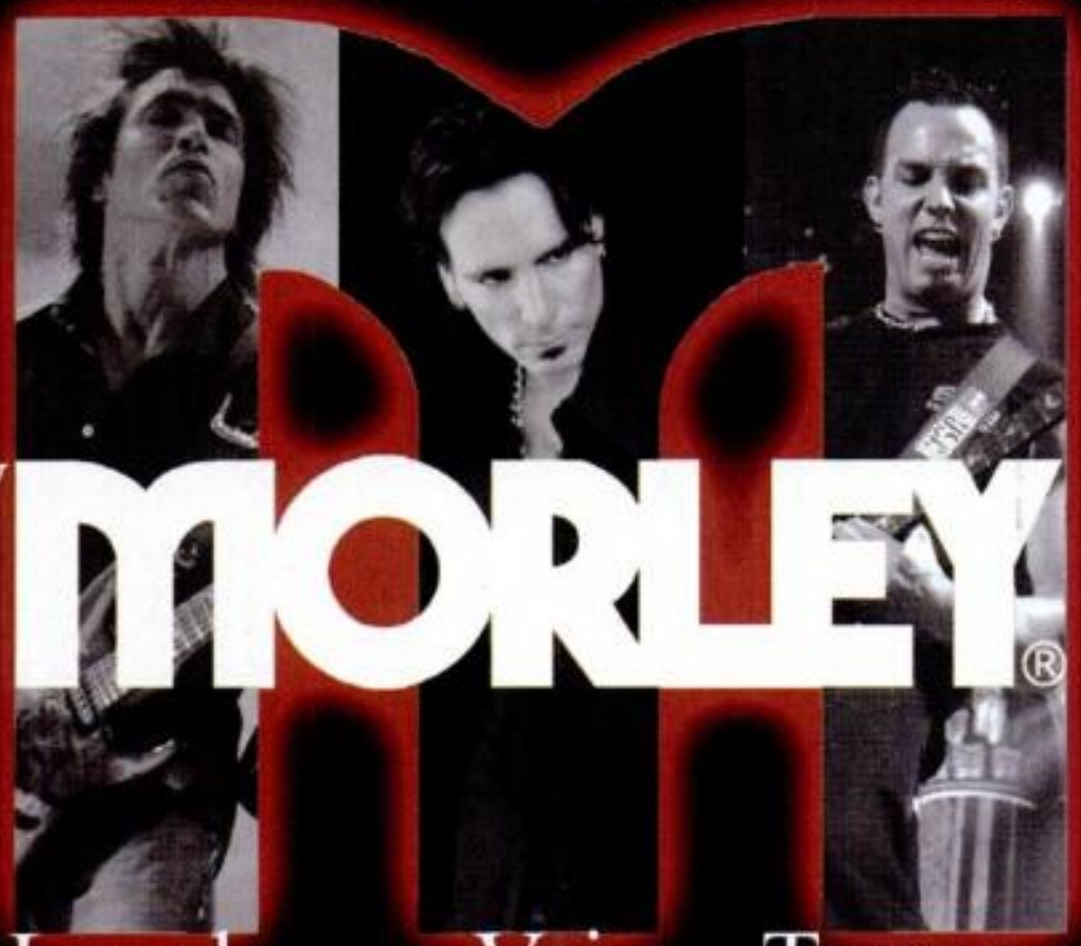
GILBERT But most of your vibrato, I think, comes from your hands.

TROWER Yeah. But for chording, the whammy bar is such a nice thing. Even though the tuning problems are horrendous, I couldn't play without one. There's so much I do with it.

GILBERT So tonight, before you go onstage, do you have some way to prepare? Do you think, This is gonna be the best night I'm ever gonna play in my whole life?

TROWER No, because it isn't. That's down the road apiece.

Artist Series Pedals



by MORLEY®

Lynch Vai Tremonti



Pictured:
Vai Little Alligator Volume
Vai Bad Horsie 2 Contour Wah
Vai Bad Horsie Wah, Lynch Tripler
& Mark Tremonti Power Wah

Get Your Piece of the Tone.
www.morleypedals.com

Copyrighted material

For a Free catalog...
schecter guitars .COM

schecter
guitar research

Blackjack ATX C-1

Blackjack ATX C-7

Blackjack ATX C-1 FR

INNOVATE & ACTIVATE IN 2008

Seymour Duncan

TonePros Locking Bridges
Floyd Rose



Our new Blackjack ATX Series is built around the aggressive power, clarity and tone of the new ACTIVE Seymour Duncan Blackout humbuckers.



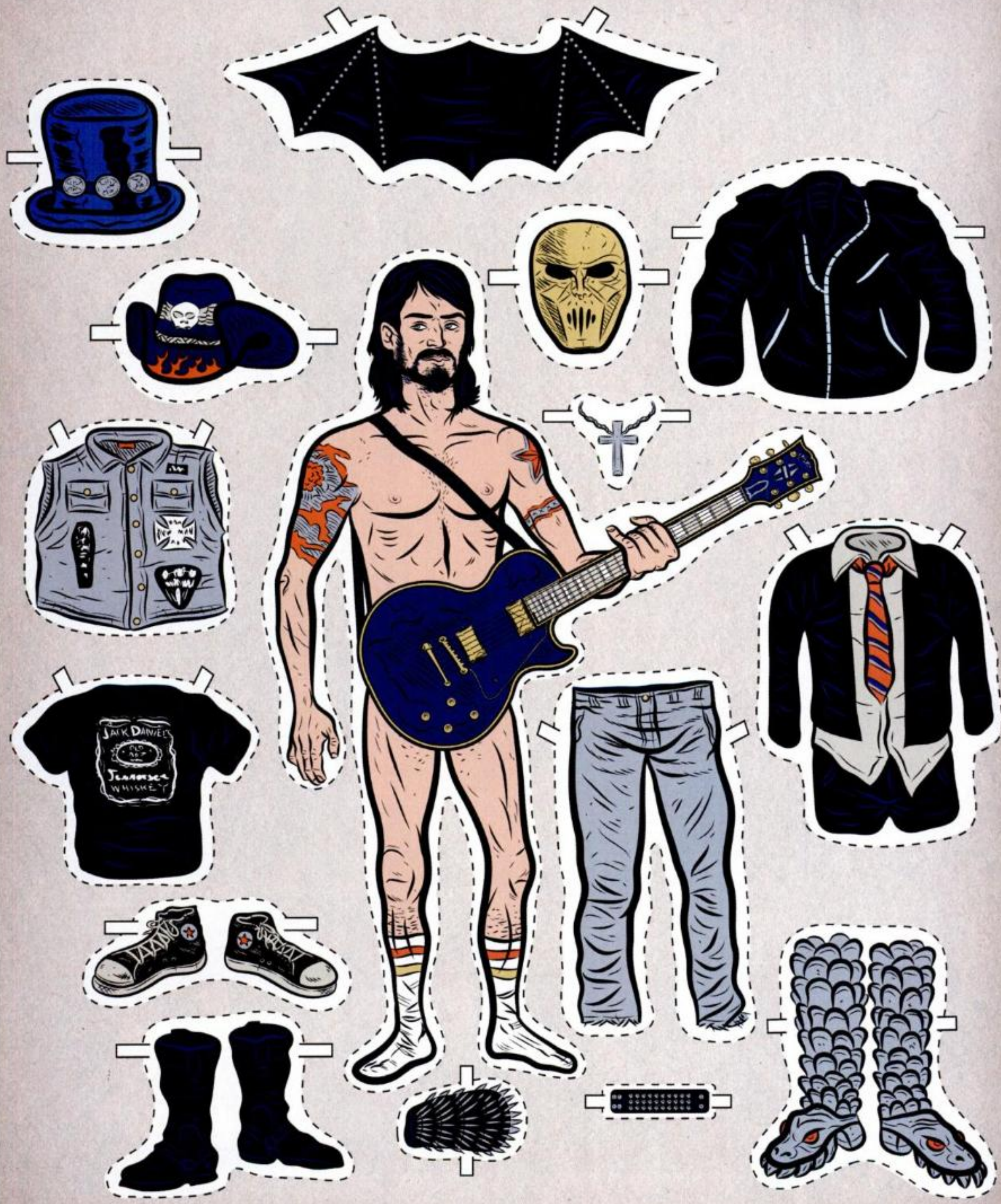
TonePros components are the highest quality available and greatly improve the instrument's sustain, intonation and tonal qualities.



Brand name floating tremolos like "Original Floyd Rose", and "Licensed Floyd Rose" lend new tonal possibilities and the confidence of stable tuning.



Ultra Access Neck Joint
Developed in the Schecter Custom Shop, this sleek set-neck joint allows for unobstructed access to the instrument's upper frets.


JACK DANIEL'S
WHISKEY

DRESSED TO KILL

GOT THE CHOPS BUT STILL DON'T CUT IT AS A ROCK STAR? HEY, DUDE—MAYBE IT'S YOUR CLOTHES! *GUITAR WORLD* TELLS YOU HOW TO DRESS FOR SUCCESS IN THE FASHION-CONSCIOUS WORLD OF ROCK AND ROLL.

So you want to be a rock and roll star? Getting an electric guitar and learning how to play just isn't enough these days. You may be able to dish out dizzying licks and blazing riffs with the best of them, but no one's going to notice you if you show up onstage looking like the proprietor of a comic book store. To become a star you need to look like one, and the best place to start is with your stage attire.



Sorum and Noce get high-end.

While you might be tempted to put together your entire wardrobe by one-stop shopping at your local mall's Hot Topic, don't settle for the prefab punk look. Instead, take the time to find something different that will make you stand out from the crowd and look badass at the same time. Most rock stars have developed their own signature uniform and look. Can you imagine Slash without his top hat, Zakk Wylde without his leather biker vest, Billy Gibbons without his African Nudu tribal chief cap or Buckethead without his mask and KFC bucket? Wearing a unique article of clothing can make you look like a star, but remember the immortal words of Spinal Tap: "It's a fine line between stupid and clever." Choose carefully.

Before we discuss the details of rock star attire, bear in mind a few simple rules: You can never go wrong with leather, velvet, denim and animal print. Any color is cool as long as it's black. The military look is *de rigueur* as long as it's army or marines and never navy (*helloo*, sailor!). Skull and crossbones always rock, unless they're on a three-corner hat—then you just look like a silly pirate. And wear any item of clothing with –tard in its name (leotard, unitard, etc.) and you'll look like a 'tard.

For the ultimate one-stop shopping, we highly recommend the new Sorum Noce (sorumnoce.com) line of clothing created by Velvet Revolver/former GN'R drummer Matt Sorum and designer Max Noce. The Sorum Noce line strikes the perfect balance between high-end designer elegance and streetwise "spent the night in the gutter" style. These clothes may cost more than what you'll find at your local Target, but if you want to look like a million bucks you'll need to spend a few.

JACKETS



Just as a hamburger is the cornerstone of a nutritious breakfast, a jacket is the foundation of any true rocker's wardrobe. You could wear almost anything, but as long as you have a bitchin' jacket over the top you'll almost always look like a star (exception: see "-tard" comment above). Leather motorcycle jackets have timeless rock and roll appeal—just ask the Ramones or Slash. The Schott Perfecto 618 and 613 "One Star" model jackets offer a timeless, classic look that will never go out of style, although Allstate, Fieldsheer and dozens of other companies make more affordable, similar-looking alternatives. Hint: most motorcycle supply shops sell high-quality jackets that will last longer than what you'll find at a clothing store, and their prices are usually cheaper, too.

Full-length jackets aren't just for Goths anymore. Jimmy Page, Tony Iommi and Joe Perry often rock this look, probably because a long jacket can hide several decades of sins. While these rockers can afford to deck themselves out in the latest creations by Dolce & Gabbana, Gucci or Prada, the custom jackets available from fanplusfriend.com offer a similar look for a lot less, with prices starting at $140. A black suit jacket (especially one made from velvet) goes with just about anything, from a frilly puffy shirt to a black T-shirt, and you're more likely to get past the bouncers at the Whisky Bar or the Rainbow if you're wearing one instead of your stinky hoodie.



Perry goes the full length.

CHRIS CALLAWAY (SORUM AND NOCE); MATTHEW SALACUSE/RETNA (PERRY)

BY CHRIS GILL ILLUSTRATION BY DAVE CURD

Copyrighted material

SHIRTS



Numerous options abound here, from a simple plain black T-shirt or white wife beater to a multicolored satin shirt that looks like Donatella Versace threw up on it. You can never go wrong with T-shirts bearing logos of American icons like Jack Daniel's or Harley-Davidson or a basic-black dress shirt. Sweaters should generally be avoided, although a plain turtleneck (no patterns!) is a good choice if you want to hide scars from mainlining heroin into your jugular.

PANTS



For the true rock star look, tight-fitting pants are the only way to go. Saggy, baggy hip-hop jeans are passé, and who wants to be mistaken for a member of Korn? Levi's 501 jeans will always enjoy rock and roll cred, but if you want to separate the stars from the fans, designer jeans from companies like Affliction, Antik, Indian Rock Culture, Monarchy or even Diesel are a better, although much more expensive, choice.



Dimebag made camo pants a classic.

Leather jeans have remained an essential part of the rock star's wardrobe from Elvis to Jim Morrison to Yngwie. Motorcycle shops are great places to find a wide selection, or you can follow Rob Halford's path and get your leather goods from your local bondage shop like the Pleasure Chest (just don't drop your change). Like a good leather jacket, a well-made pair of leather jeans will never go out of style and will last a lifetime.

If your legs are skinny enough, nothing looks more rock and roll than a pair of black drainpipe jeans. Camouflage pants, which you can find in abundance at any army surplus shop, have been the choice of stars like Dimebag Darrell, Eddie Van Halen and Alexi Laiho. Avoid Spandex tights, baggy acid-washed jeans, parachute pants and (especially) Hammer pants, at all costs.

UNDERWEAR

None. Take *Ah-nuld*'s advice and go commando!

SHOES



Like a good jacket, the right pair of shoes can transform plain attire into an instant rock star outfit. Boots—combat, engineer, work, motorcycle, cowboy, designer, but not hiking, duck or Ugg—are always in as long as they're black, and the more eyelets, buckles and zippers they have, the better. New Rock, T.U.K., Mad Fish, Grinders and Dr. Martens offer a wide variety of rock and roll–approved boots, but don't overlook your surplus shop for sturdy bargains. If it's good enough for Abu Ghraib, it's good enough for Dimmu Borgir.

Creepers go with any style of clothes, from jeans and T-shirts to a suit. Old-school shoes like Adidas Superstar Shelltoes or Converse Chuck Taylor All-Stars, which have lasted from rockabilly through punk, grunge, hip-hop and glam, are also good, affordable choices.

HATS



The right hat can define your unique rock star look more than any other item of clothing. Slash's top hat, Synyster Gates' leather fedora and The Edge's skull cap are just a few of the famous chapeaus that give stars their signature style. The biggest benefit of headgear? You can kiss bad hair days goodbye.

Slash stole his original top hat from the now-defunct shop Retail Slut, but the almost identical Jaxon 19th century top hat is still a steal at $69 (available from villagehatshop.com). Prefer the Synyster Gates fedora? The Luigi Baroni lambskin leather hat is only $75 from bencrafthats.com, which also offers the similar TLS leather hat for $55.

Numerous choices are available for rockers who choose their own path. Kangol constantly introduces affordable new styles that haven't been adopted by famous rockers, yet. Stetson offers stylish choices that go well beyond cowboy hats. Maybe a trilby, pork pie or homburg is more your style. Or how about something more exotic, like a turban or fez?

ACCESSORIES



Accessories make it easy to customize your wardrobe for maximum rock star appeal. The right pair of sunglasses, a generous assortment of silver, gold or stainless-steel jewelry and a few strategically worn bandannas can make someone wearing nothing more than a black T-shirt, blue jeans and sneakers look glamorous. Add some heavy black eyeliner à la Keith Richards, Alexi Laiho or Billie Joe Armstrong, and *boom!* Instant rock star.



Armstrong: the eyes have it.

Don't be seduced by overpriced designer sunglasses—you'll inevitably lose, break or have them stolen by some groupie, so they're not worth the expense. Instead, buy cheap knockoffs sold by your local street vendor or swap meet. They look almost identical but cost no more than $20.

Plain or studded black leather wristbands are undeniably rock, and you can have your little sister make you a pair in her arts-and-crafts class. Wallet chains instantly add a touch of street-wise class to an otherwise plain pair of jeans or suit. If a hat is part of your stage attire, customize its look with a hatband or skull pin.

Excessive jewelry—rings, chokers, necklaces, bracelets and so on—are always good, especially if they're silver or stainless steel and decorated with skulls or tribal patterns. If you choose gold jewelry instead, be careful not to overdo it. You don't want to be mistaken for 50 Cent or Mr. T.

WEAR IT'S AT

Putting together a rock star wardrobe can cost more than your entire guitar and amp rig if you're not careful. When you're putting together the ultimate look, remember it may be more cost effective to buy an expensive item of clothing that you'll wear often for the next 10 years than a cheap, trendy piece that you may only wear a few times before you discard it. Think of things in terms of "cost per wear." For example, a $500 Schott leather jacket that you'll wear every day for the next five years will only cost you about 25 cents each time you wear it, while a trendy $50 jacket that you'll only wear twice a month for a year will cost you about $2 each time you wear it. No matter how much you spend, if your look helps you hit the big time, the investment is worth every penny.



Hat's entertainment: Gates rocks a fedora.

MATTHEW SALACUSE/RETNA (DIMEBAG); KEVIN ESTRADA/RETNA (GATES); PAMELA LITTKY/RETNA (ARMSTRONG)

Copyrighted material

THE ONE



SE ONE

Video demo available on our website
prsguitars.com/seone

PRS PAUL REED SMITH GUITARS
www.prsguitars.com

© 2007 PRS Guitars Photography by Marc Quigley

Copyrighted material



THE PROG KING

IN THIS PERSONAL LESSON, **JOHN PETRUCCI** CELEBRATES THE FORTHCOMING DREAM THEATER RETROSPECTIVE AND SHARES THE TIPS, TRICKS AND TECHNIQUES THAT HELPED HIM ASCEND TO THE PROG-METAL PANTHEON.

PHOTO BY **JUSTIN BORUCKI**



THERE ARE A few things you must know to be a rock guitar hero, and the most important one is to play with *attitude*, *aggression* and *passion*. It can be hard to teach someone to play with these qualities, but there are some concrete elements that can be easily incorporated into one's mindset and practice approach to get you on the right track. First and foremost, you have to have a heavy, overdriven guitar tone, or else whatever you play will sound wimpy.

One of the key elements of playing like a guitar hero is using *vibrato*. Not just a normal vibrato, but an over-exaggerated, really wide vibrato. If you use this technique in conjunction with artificial harmonics, string bending and overbending, it will help you achieve an aggressive, "in-your-face" style. For example, **FIGURE 1a** is a lick played in the key of G and and based on G the minor pentatonic scale (G B♭ C D F), and I end the phrase by bending B♭ (G string, third fret) up one whole step with the middle finger, and pull down to add a wide vibrato. I use the index finger in

FIGURE 1a

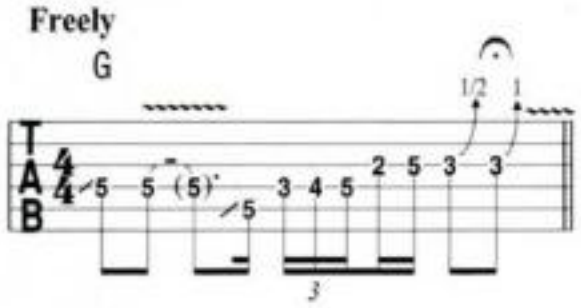


FIGURE 1b



FIGURE 1c

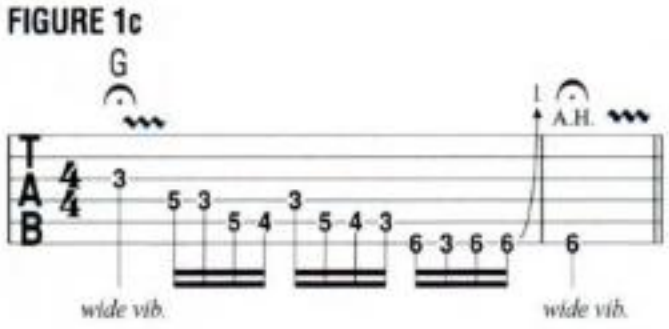


FIGURE 2

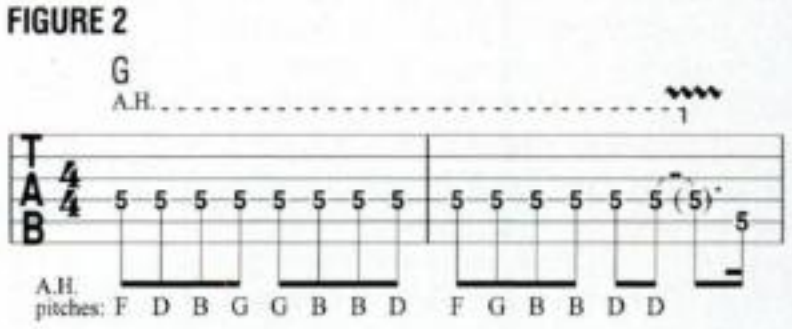


FIGURE 3a



ON DISC

Copyrighted material

conjunction with the middle finger in order to reinforce and strengthen the bend and vibrato. Practice vibrato-ing in such a way that the string is repeatedly bent at least a whole step. In **FIGURE 1b**, I first apply a wide, whole-step vibrato to the G note on the D string's fifth fret and then to the bent C note at the same fret on the G string, which I bend by pulling the string in toward my palm. Try achieving the vibrato by pushing the string away from the palm too. In **FIGURE 1c**, I begin with a wide vibrato, executed with the index finger, and end with a wide vibrato on the low E string, executed with the pinkie. Practice applying wide vibrato to bent and unbent notes with each finger on every string.

Coupling wide vibratos with artificial harmonics sounds even more aggressive and in-your-face. You can get the strongest artificial harmonics with the toggle switch set to the bridge pickup. It's a good idea to first practice getting a clear-sounding artificial harmonic without any bending: as shown in **FIGURE 2**, I can sound a series of artificial harmonics by choking up on the pick and getting a little bit of the edge of the pick-hand thumb into the pick attack, what's known as "pinching" the string. While fretting the same note repeatedly, I pick along the length of the string to seek out different harmonics found at various points along the string, allowing the pick-hand thumb to graze the string as it is picked.

Another heroic guitar technique is *overbending*, which means to bend a string more than a whole step. In **FIGURE 3a**, I end a lead phrase by sliding up to D (G string, seventh fret) and bending it one and one half steps up to F and adding wide vibrato. Overbending the fifth like this is a favorite technique of mine. In bar 2 of **FIGURE 3b**, I repeat the technique and add some artificial harmonics to the mix.

I like to demonstrate the difference between playing in a wimpy, non-expressive manner, one that's lacking in personality, with playing in an expressive style with a lot of passion and point out how important it is to recognize the difference. "Attitude" is not something most people practice. That quality usually develops over time on its own. If I played any of the previous licks with each note articulated exactly the same, it would sound boring. But if you add some gain, dig in with the pick-hand and use the power of the left hand to add a wide vibrato, it makes a big difference in the spirit you convey to the listener. You will need to develop strength in your fretting fingers, wrap your fret-hand thumb over the top of the neck and support the bends with additional fingers in order to get the leverage and power you'll need to boldly shake the strings.

Using attitude and an aggressive

FIGURE 3b

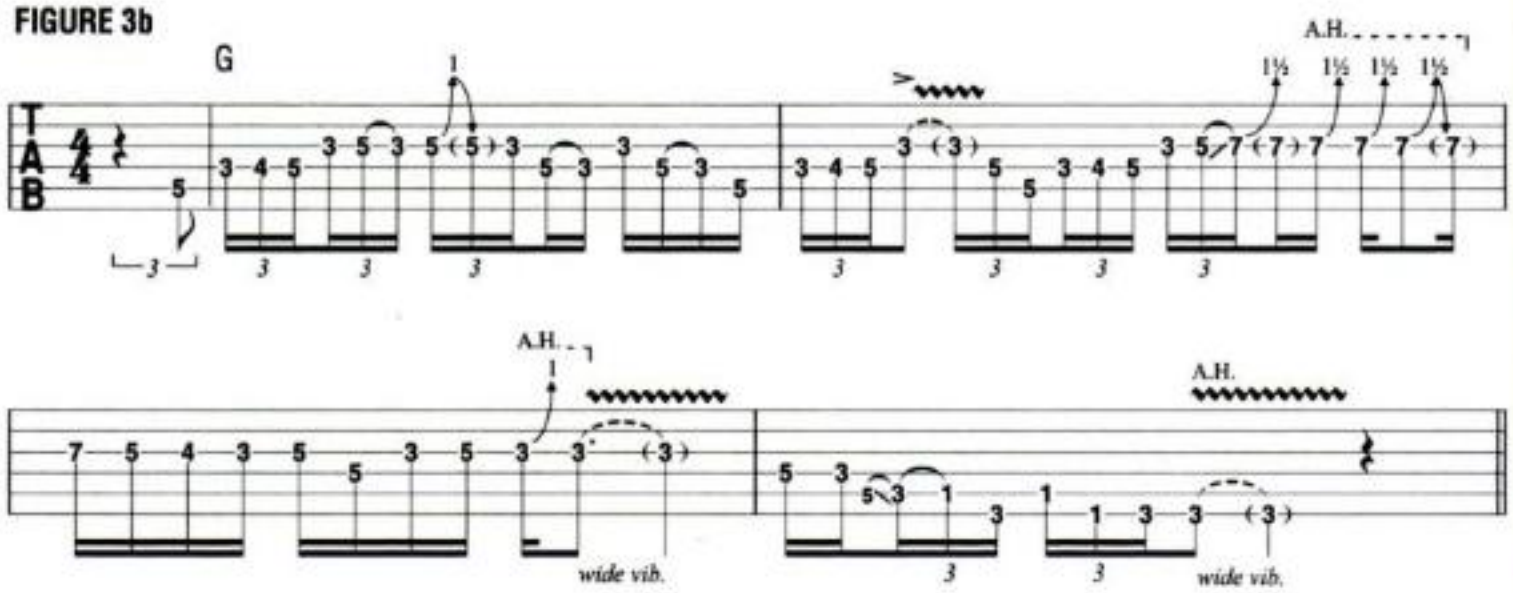


FIGURE 4a

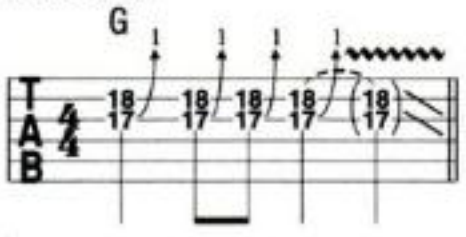


FIGURE 4b

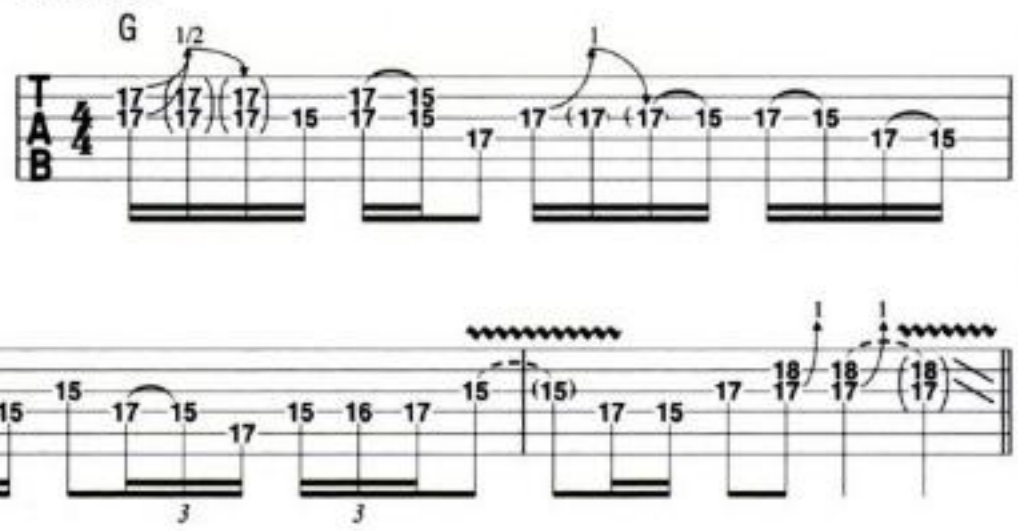


FIGURE 5a

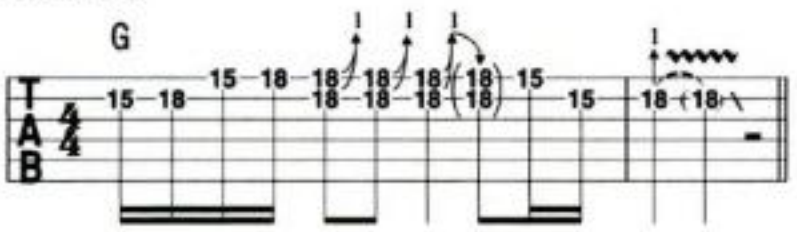


FIGURE 5b

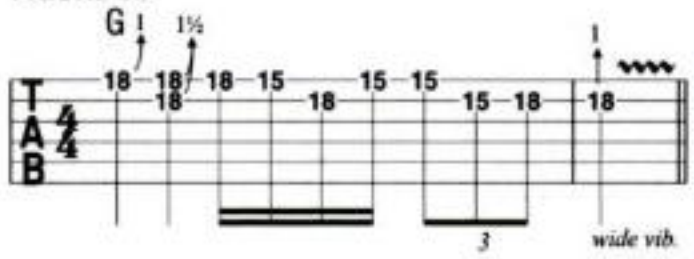


FIGURE 6a

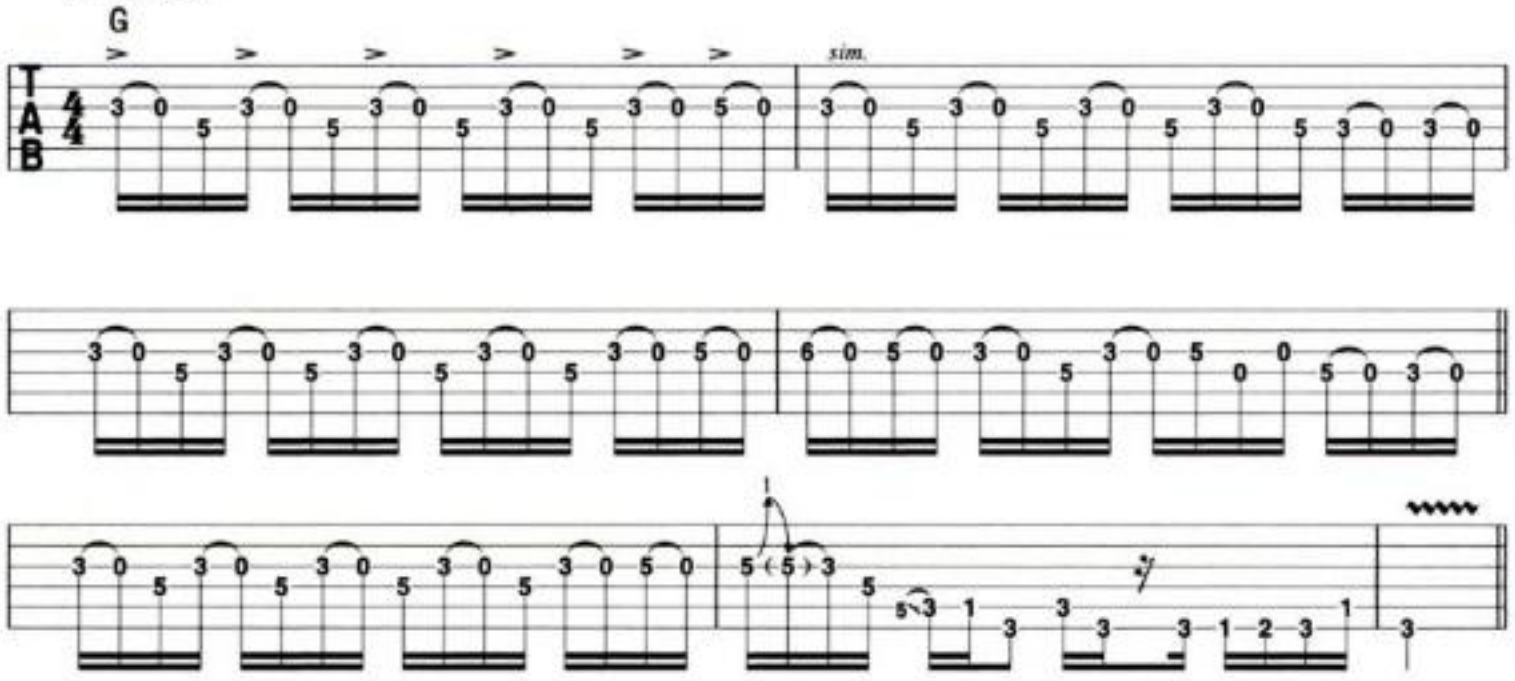
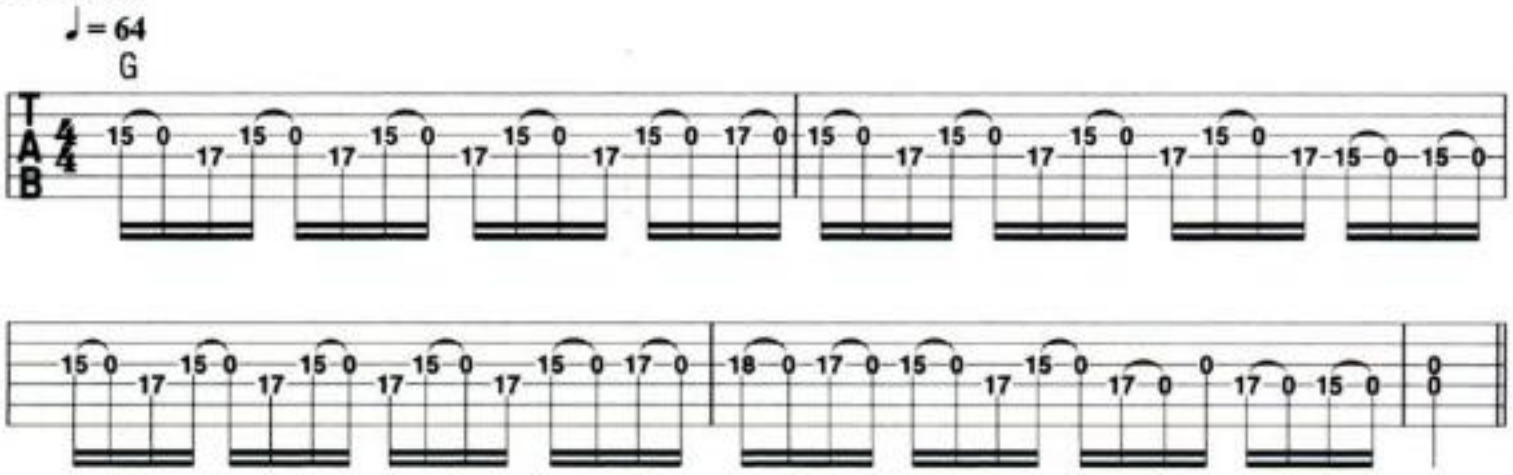
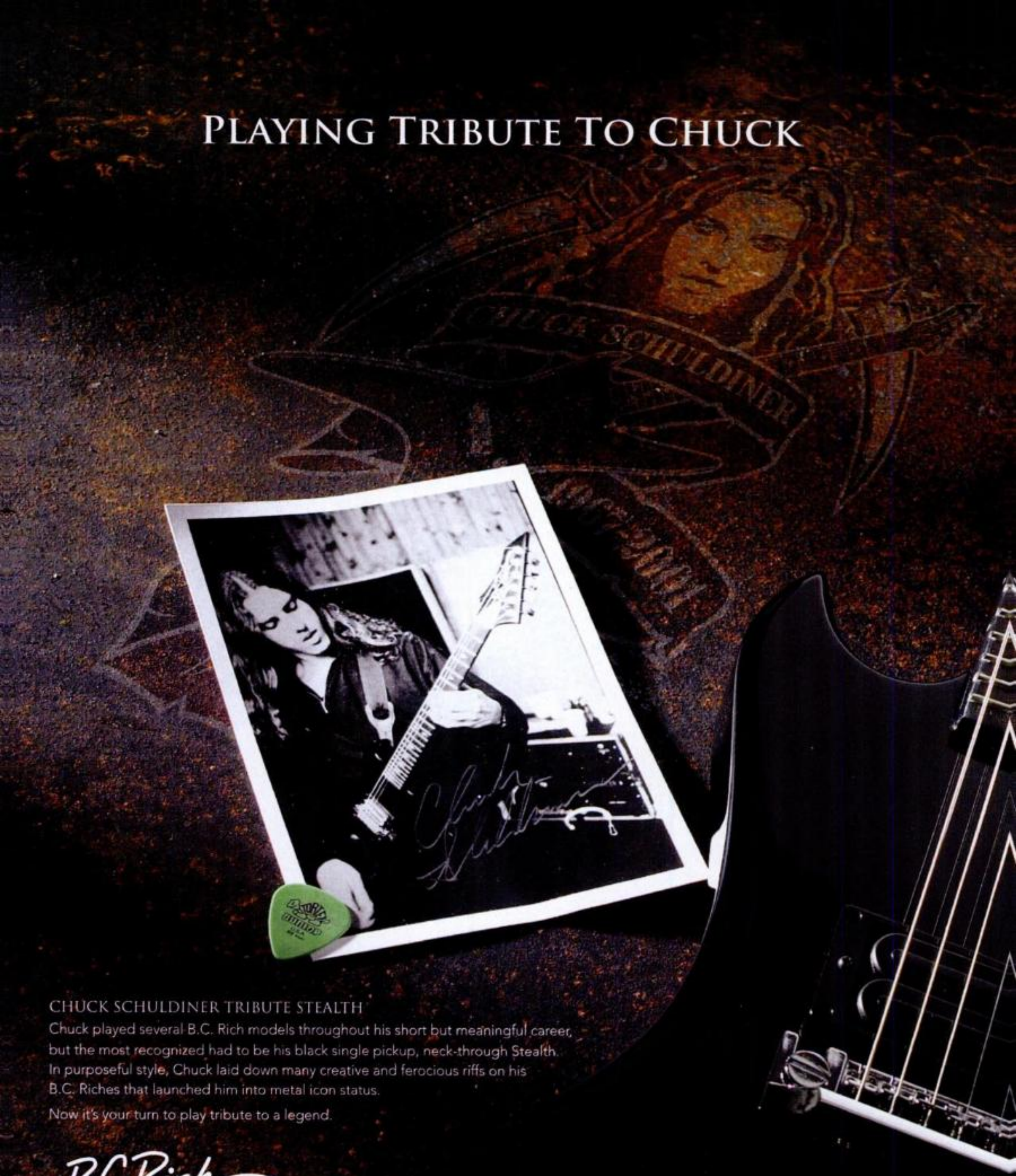


FIGURE 6b



Copyrighted material

PLAYING TRIBUTE TO CHUCK



CHUCK SCHULDINER TRIBUTE STEALTH

Chuck played several B.C. Rich models throughout his short but meaningful career, but the most recognized had to be his black single pickup, neck-through Stealth. In purposeful style, Chuck laid down many creative and ferocious riffs on his B.C. Riches that launched him into metal icon status.

Now it's your turn to play tribute to a legend.

B.C. Rich GUITARS

Learn more about Chuck's musical legacy and the B.C. Rich Schuldiner Tribute Stealth

WWW.CHUCKSTEALTH.COM

Copyrighted material

style is something you should be able to bring to the recording studio, as well as the live stage, so it's something the rock guitarist should be aware of at all times. This is something best learned by emulating what you hear in the playing of your favorite guitarists.

Another good way to add an aggressive, *growly* sound to a solo is to play two high notes at the same time. In **FIGURE 4a**, I pick a high F (B string, 18th fret) and a C (G string, 17th fret) and bend the C note up a whole step to D. This is an example of what's known as an *oblique bend*. In **FIGURE 4b**, I bend the B and G strings at the same time by barring and pushing them with the middle finger.

Another way to bend two notes at a time is to bend a note on the high E string and then catch the B string under the fretting finger, as demonstrated in **FIGURE 5a**: while bending a high B♭ (first string, 18th fret) up one whole step with the ring finger, I catch the B string under the same finger so that it "comes along for the ride," producing a nasty, slightly out-of-tune sound. If you add a wah-wah pedal and some delay, you'll be standing on top of Guitar Hero Mountain!

FIGURE 7a

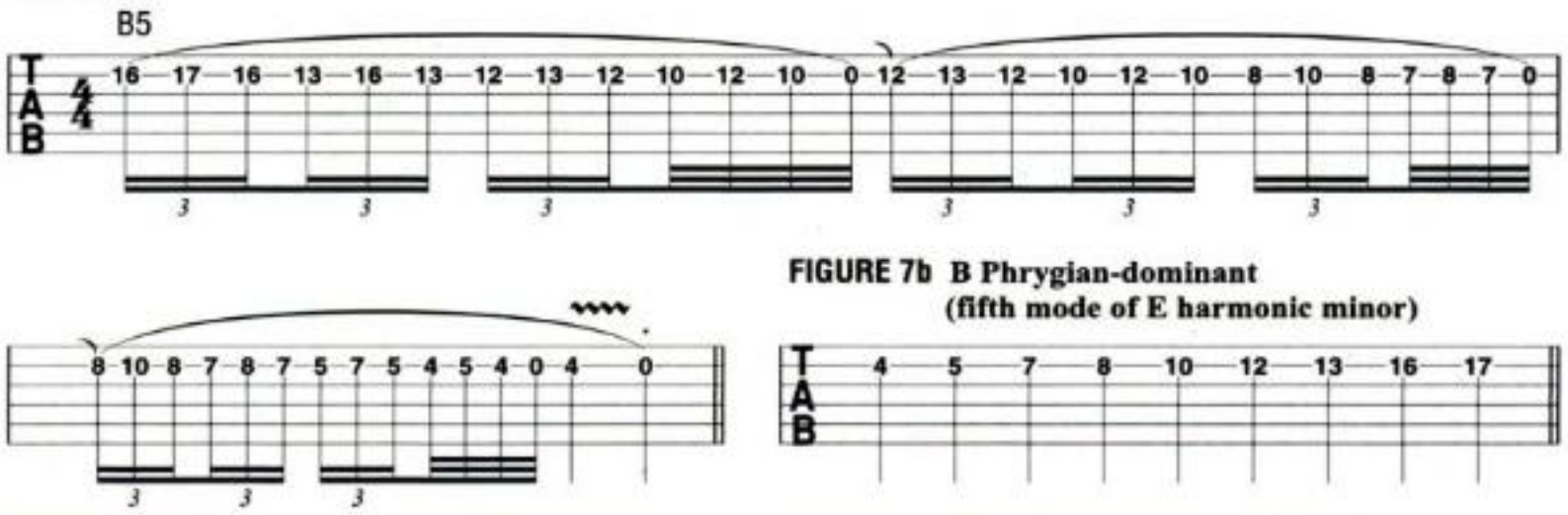
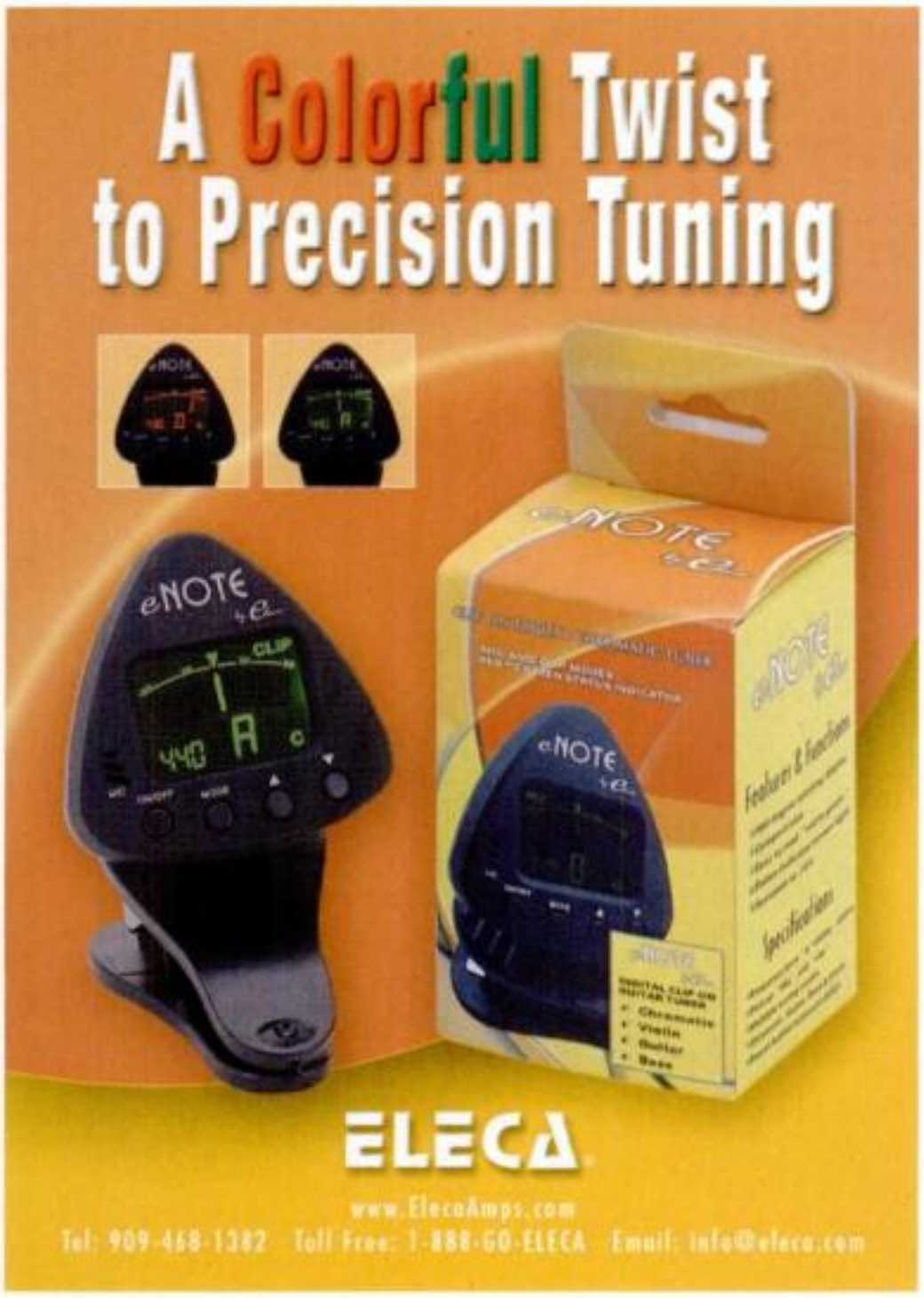


FIGURE 7b B Phrygian-dominant (fifth mode of E harmonic minor)

If you combine this technique—*double-stop bending*—with overbending, then you are really stylin'. In **FIGURE 5b**, I bend that same high B♭ up one and one half steps while catching the B string under the fretting finger.

Playing flashy licks that incorporate open strings is another heroic guitar technique. I do this in the song "Paradigm Shift" that I recorded with the Liquid Tension Experiment. The cool thing about using open strings is that you can get a lot of "motion" without having to pick too much because the open strings enable one to easily perform pull-offs with any intervals. The lick in **FIGURE 6a** is in the key of G and is based on pulling off to the open G and D strings, so the sound of the open strings helps to keep the riff "rooted" in the key of G. The lick centers around the sound of the open G string followed immediately by a fretted G note, and the phrase overall elicits some interesting rhythmic syncopation as I vary the phrasing with two- and three-note groupings. It sounds cool to move the fretted notes in this lick up one octave, 12 frets, while still pulling off to the open G and D strings, as shown in **FIGURE 6b**.

You have to know the *harmonic minor scale* (spelled 1 2 ♭3 4 5 ♭6 7) if you really want to be a rock guitar hero. **FIGURE 7a** is a run based on the E harmonic minor scale(E F♯ G A B C D♯) and also incorporates the use of open notes along with moving down one string in a *legato* fashion—using hammer-ons and pull-offs. To execute this lick, I use the index, middle and ring fingers exclusively. **FIGURE 7b** depicts the B Phrygian-dominant scale (B C D♯ E F♯ G A), which can be analyzed as the fifth mode of E harmonic minor. If I play **FIGURE 7b** over a B bass note, the implied harmony is B major with a Phrygian-dominant flavor.



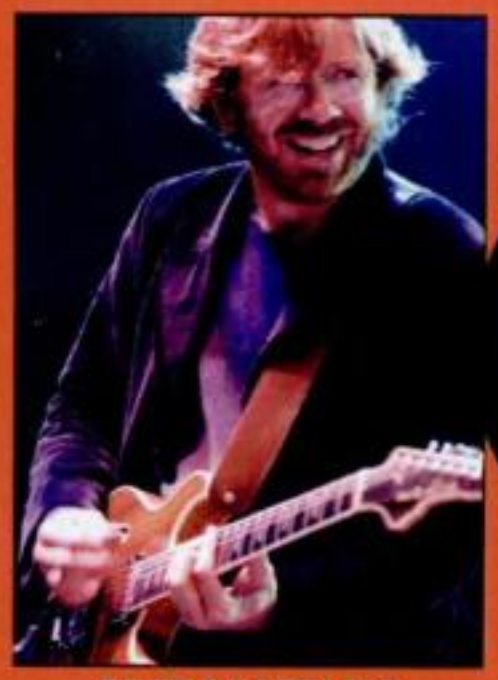


Copyrighted material

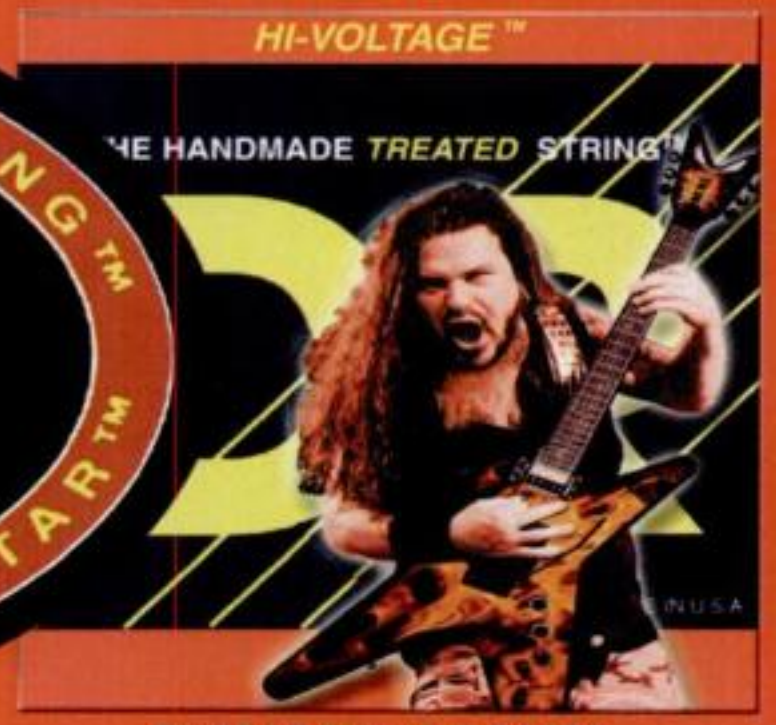
THE HANDMADE STRING™

play DR strings

FINE-TUNE YOUR GUITAR™



TREY ANASTASIO
PHISH



DIMEBAG SIGNATURE SETS

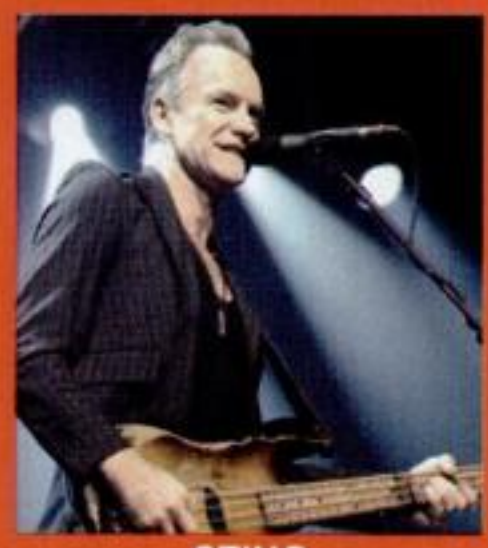


CHARLIE HUNTER
JAZZ SENSATION



Alexi Leiho
Children of Bodom





STING



JOEL STROETZEL
KILLSWITCH ENGAGE



SOUNDS TOO GOOD TOO BE COATED



MARCUS MILLER
SIGNATURE SETS



DEREK TRUCKS
ALLMAN BROTHERS
DEREK TRUCKS BAND

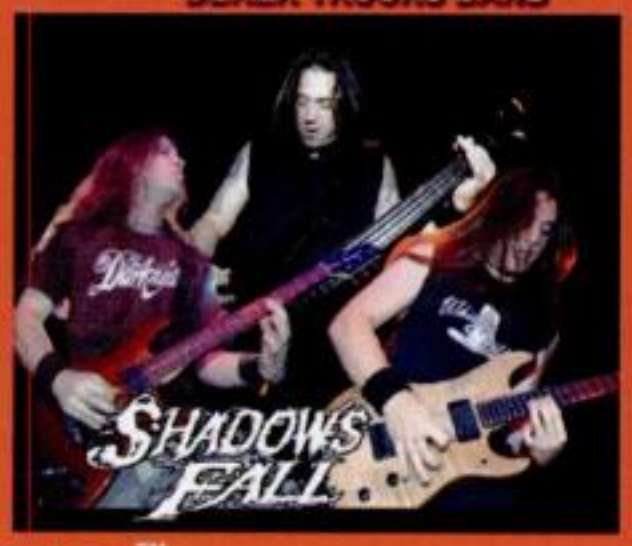


STEVE KAUFMAN
AMERICA'S FLATPICKING
CHAMPION



BOOTSY COLLINS
SIGNATURE SETS

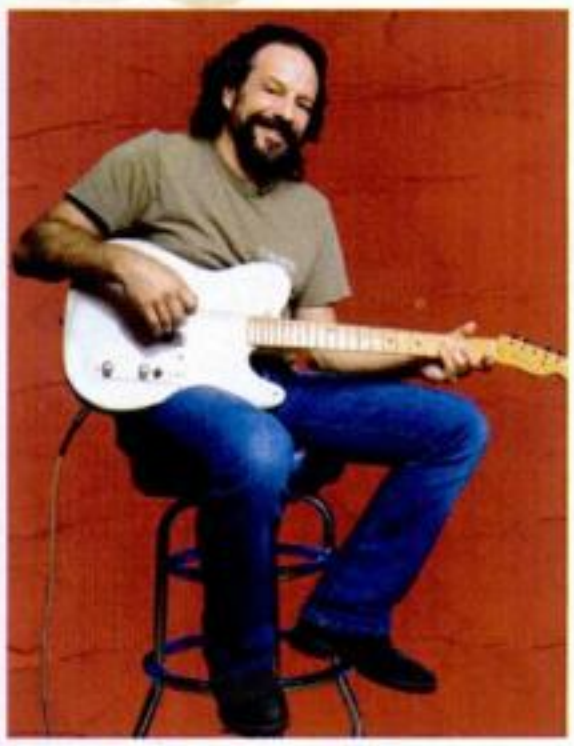




THE FINE ART OF FINE-TUNING™

BREAKFAST OF CHAMPIONS

HUNGRY FOR A LITTLE KNOWLEDGE IN YOUR QUEST FOR GUITAR GREATNESS? **ANDY ALEDORT**, *GUITAR WORLD*'S RESIDENT GUITAR MASTER, SHARES HIS 10-STEP RECIPE FOR SUPERHUMAN PERFORMANCE ENHANCEMENT.



1. POWER CHORDS

For every guitar hero—from Pete Townshend to Jimi Hendrix to Angus Young—*power chords* are essential. Power chords are built from the root note and the fifth in any given key. When roots and fifths are stacked, with the notes doubled in octaves, you get big, fat chords that sound especially good with copious amounts of distortion.

FIGURE 1 starts with D5 sounded by D root notes located on the open fourth string and the second string, third fret, along with the fifth, A, sounded on the third string, second fret and the first string, fifth fret. This is followed by C5 and G5, the latter utilizing the ringing sound of open strings. The second time, D5 is followed by B♭5 and C5, both of which are sounded with the fifth in the bass. For these voicings, barre the index finger across the bottom two strings. The figure ends in "Pete Townshend" fashion with an Asus4-A chordal resolution, followed by an aggressive pick slide, performed by dragging the pick down the length of the neck on wound strings.

FIGURE 1 power chords

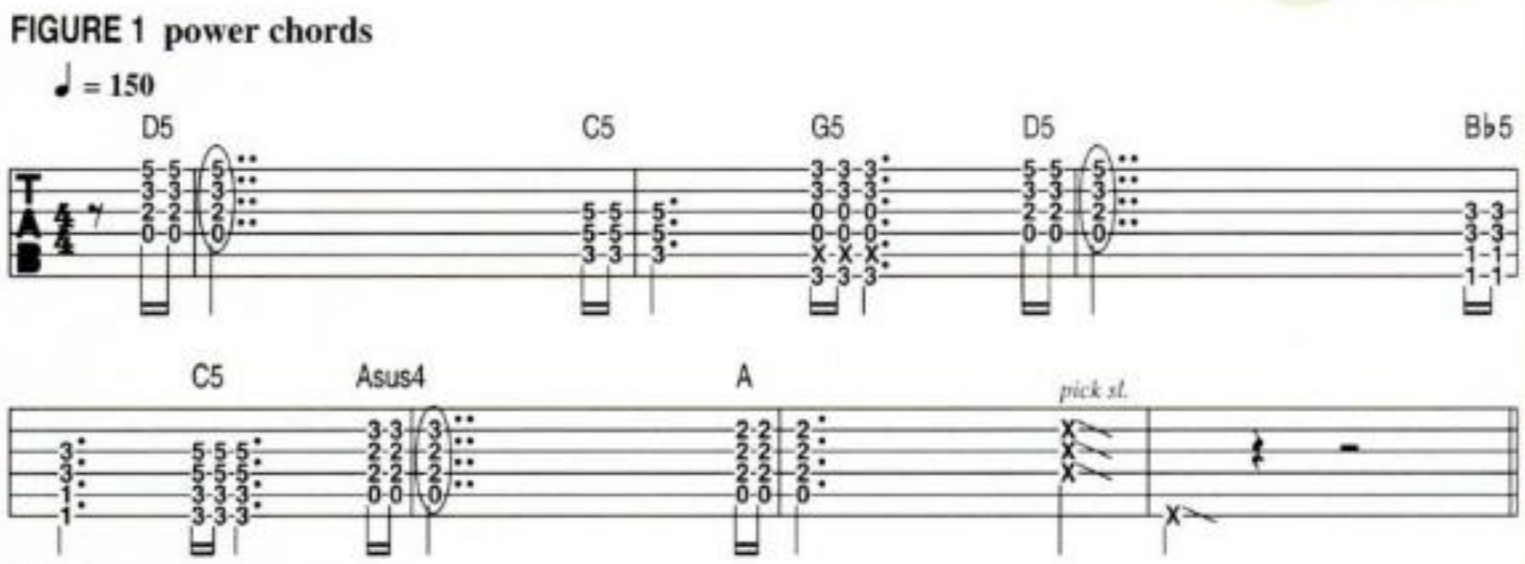


FIGURE 2 tremolo picking

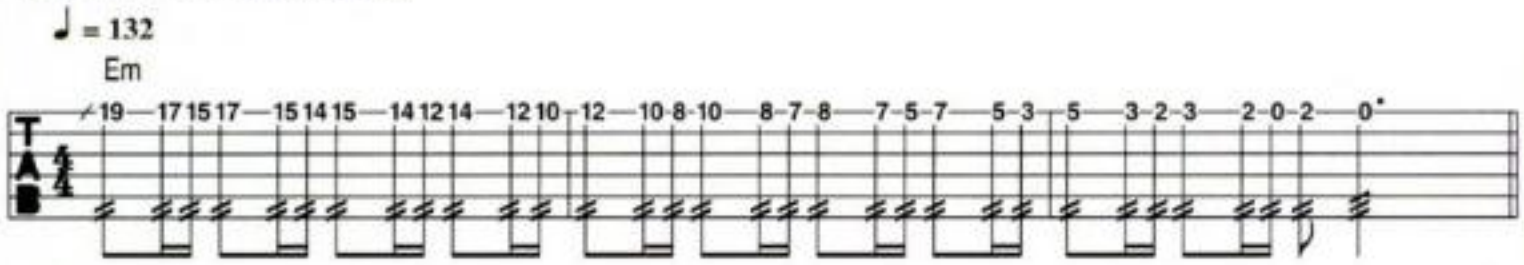


FIGURE 3 fast double pull-offs

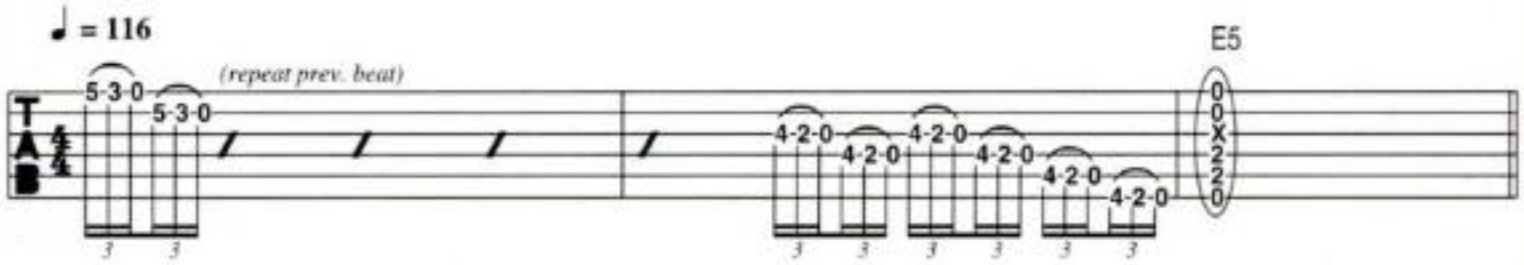


FIGURE 4 fast E blues scale licks

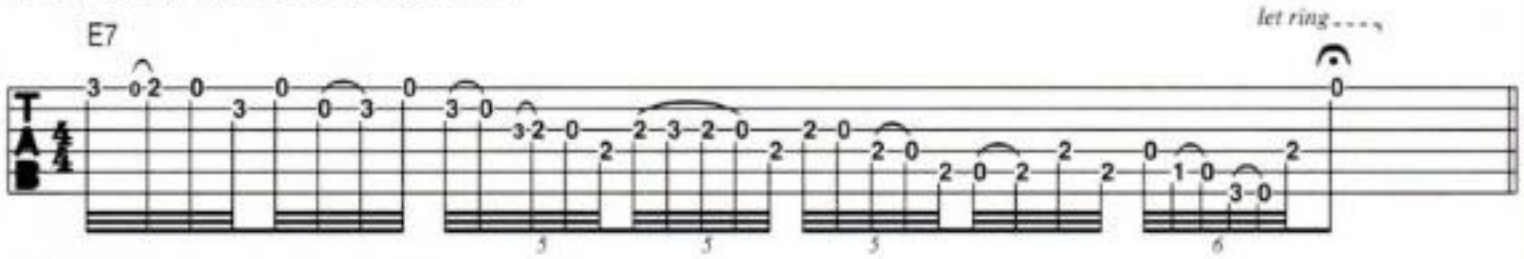
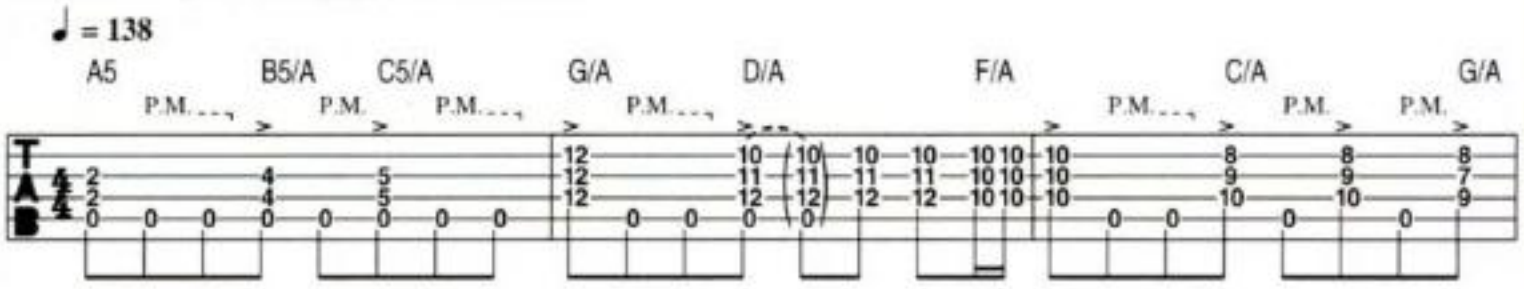


FIGURE 5 open-string pedal tone riffs



JUSTIN PHILLIPS

Copyrighted material

2. TREMOLO PICKING

Tremolo picking is a technique whereby you repeatedly pick the same note as fast as possible using alternate picking (down-up-down-up). Often associated with surf master Dick Dale ("Miserlou") and Eddie Van Halen ("Eruption"), tremolo picking is typically used to play a melody on one or two strings.

In **FIGURE 2**, I tremolo pick a descending lick based on the E Aeolian mode (E F♯ G A B C D) on the high E string. There are a variety of ways in which to tremolo pick: some players like to rest or "anchor" the pick hand's ring finger and/or pinkie on the pickguard and use it as a pivot point, while Van Halen prefers to keep his picking hand "floating" above the strings while rapidly twisting the wrist back and forth.

3. FAST DOUBLE PULL-OFF LICKS (WITH OPEN STRINGS)

FIGURE 3 is a flashy lick in the key of E based on symmetrical fret-hand patterns: I begin on the high E string by pulling off from the fifth fret to the third then to the open string in a 16th-note-triplet rhythm, and then move the pattern over to the B string. I then shift down a fret and similarly perform double pull-offs on the G, D, A and low E strings, in each case pulling off from the fourth fret to the second then to the open string. Across the top three strings, the notes are all derived from the E minor pentatonic scale (E G A B D), switching to the E Mixolydian mode (E F♯ G♯ A B C♯ D) on the bottom three strings. You can hear this technique on the Jeff Beck classic, "Jeff's Boogie."

4. FAST E BLUES-SCALE LICKS USING OPEN STRINGS

Jimi Hendrix, Stevie Ray Vaughan, Jimmy Page and Johnny Winter are known for playing super-fast E blues-scale (E G A B♭ B D) licks that are fingered within the first five frets and incorporate open strings. **FIGURE 4** is in E and is played with very unusual phrasing, in that it moves freely between 32nd notes, 32nd-note quintuplets and 32nd-note sextuplets. The idea is for the lick to sound like a freely cascading sequence of notes. Stevie Ray Vaughan's "Scuttle Buttin' " is based on this technique, as are many of the licks Jimi Hendrix plays on "Voodoo Child (Slight Return)."

5. OPEN-STRING PEDAL TONE RIFFS (WITH PALM MUTING)

A *pedal tone* is defined as "a long-held note above which other parts move." In practice, the pedal tone may be rearticulated. **FIGURE 5** is a stock pedal tone guitar riff in which the open A string is used as a pedal tone beneath a series of rhythmically syncopated triads played on the D, G and B strings. All of the two- and three-note chords are accented while the open A pedal tone is palm-muted throughout: palm muting is performed by lightly resting the edge of the pick-hand palm across the bridge saddles, producing a slightly muffled, percussive sound when a string is picked. A great example of this technique in action is Van Halen's "Panama" and the Ozzy Osbourne classic "Flying High Again," featuring guitarist Randy Rhoads. Wrap this lick up with a big-ass pick slide for real guitar hero exuberance.

ADD A STRONG VIBRATO FOR TRUE GUITAR HEROISM.

6. ESSENTIAL ROCK LICKS: MINOR PENTATONIC

What good would a guitar hero be if he or she couldn't whip out classic minor pentatonic riffs in the style of Jimmy Page, Alvin Lee and Joe Perry? **FIGURES 6a-c** are essential licks that every aspiring guitar hero should be able to perform effortlessly on every area of the fretboard. All three licks are shown in the key of A and based on

FIGURE 6 essential rock licks

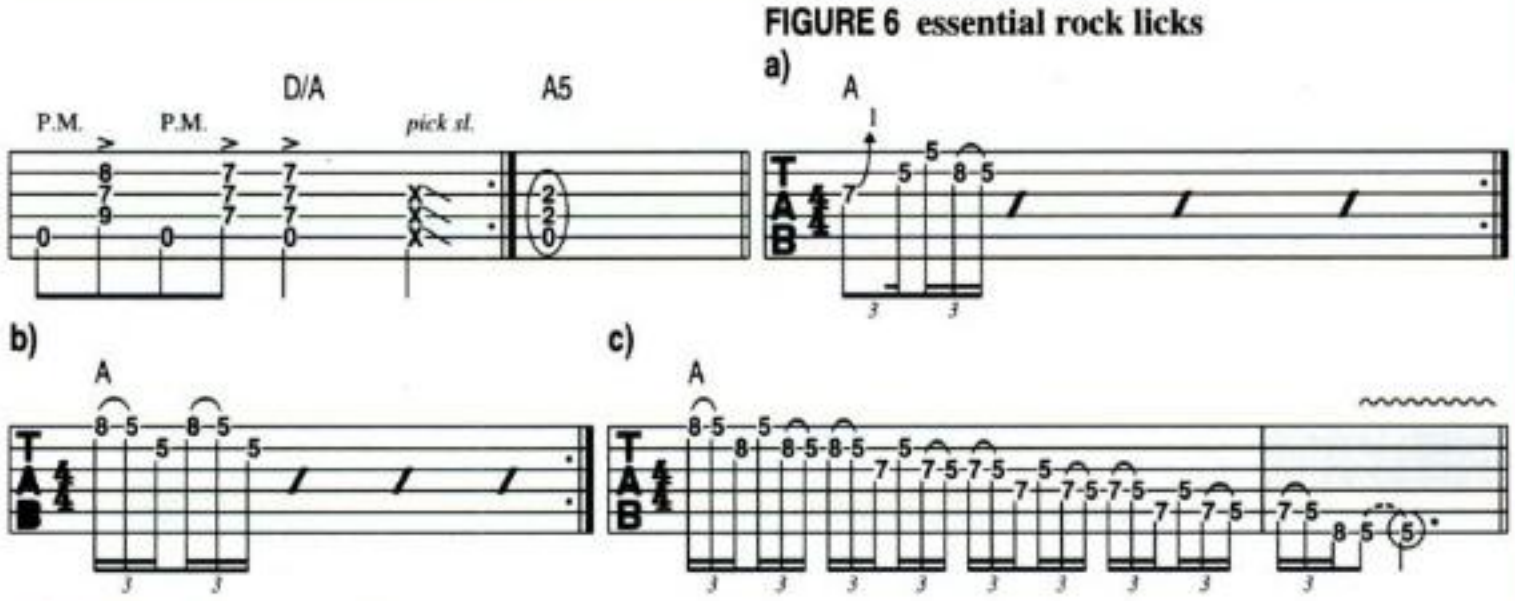


FIGURE 7 whammy trills

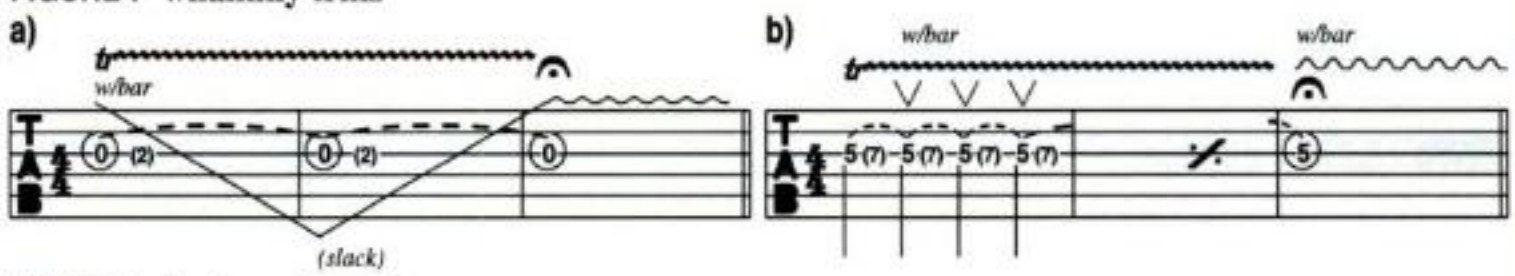


FIGURE 8 fretboard tapping

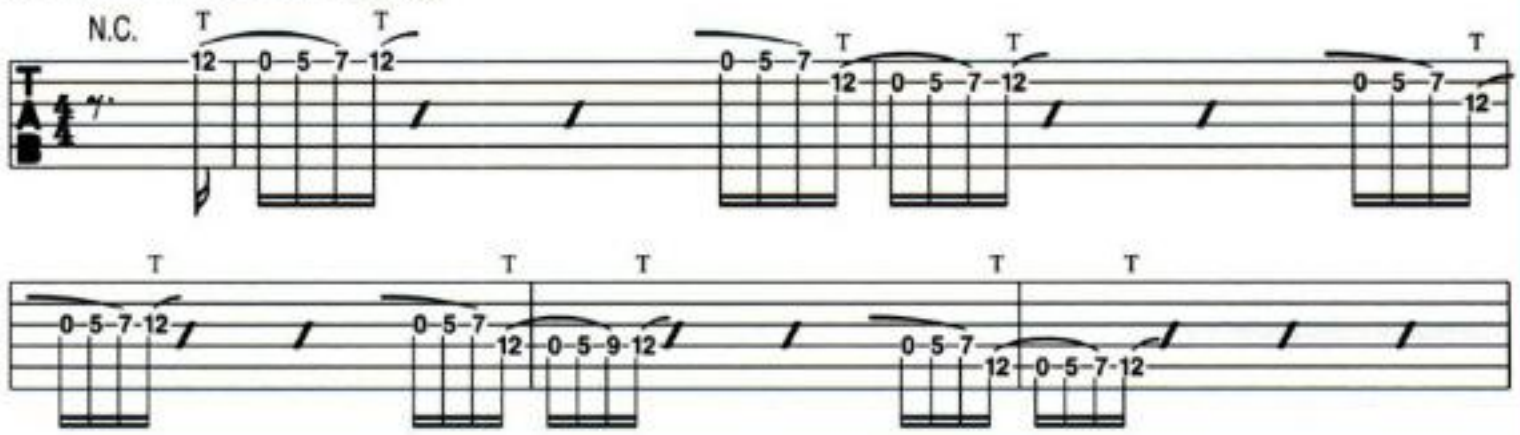


FIGURE 9 harmonics

a) artificial harmonics: Satch technique

b) natural harmonics

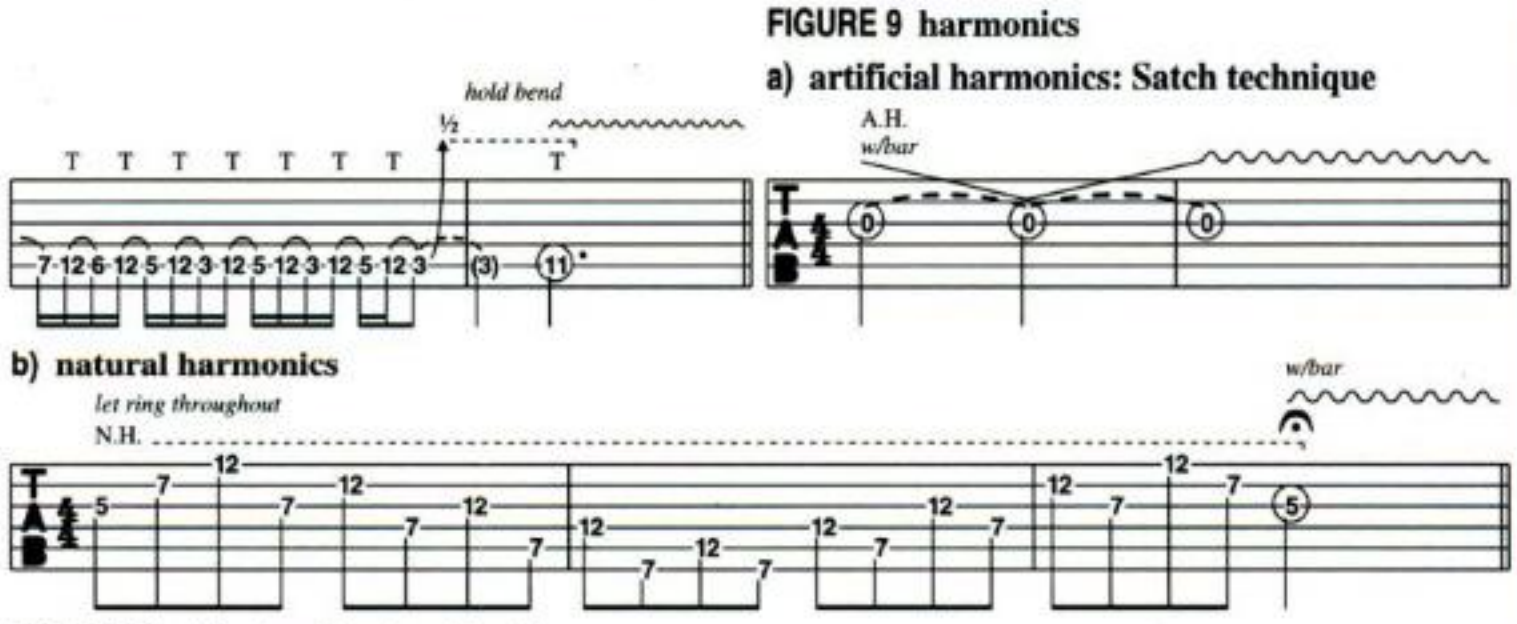
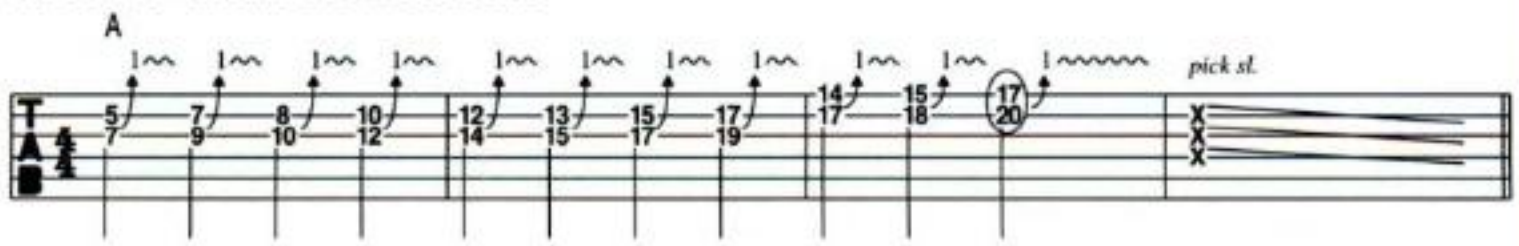


FIGURE 10 vibrato-ed unison bends



the A minor pentatonic scale (A C D E G) in fifth position: in **FIGURE 6a**, the fret-hand index finger is barred across the B and high E strings throughout, while the ring (or middle) finger is used to bend the D note at the seventh fret on the G string up one whole step to E. I *sweep* the pick in a downstroke across the G and B strings for the first two notes, then pick the high E string with an upstroke followed by a downstroke and then a pull-off on the B string, executed with either the ring finger or pinkie.

In **FIGURE 6b**, the fret-hand index finger is barred across the top two strings at the fifth fret, and the lick initiates with a pull-off from the eighth fret to the fifth on the high E string. This is played as a 16th-note triplet and is repeated many times. Jimmy Page ends his "Stairway



to Heaven" solo with a similar phrase. **FIGURE 6c** takes the concept a step further by using the technique to gradually descend through the notes of A minor pentatonic.

7. WHAMMY TRILLS

A "whammy trill" combines a trill, which is executed by quickly alternating between two notes, with whammy bar usage, such as depressing, pulling up or shaking the bar. In **FIGURE 7a**, the pitch of a trill between the open G string and A note at the second fret is altered by depressing the bar and then returning it to equilibrium. **FIGURE 7b** illustrates the same technique using fretted notes.

8. FRETBOARD TAPPING

The fretboard tapping virtuosity of Eddie Van Halen and Randy Rhoads turned the rock world on its ear and sent many an aspiring guitar hero back to the woodshed. **FIGURE 8** is a tapping lick based on a symmetrical fretboard pattern that moves from the first string to the fifth, beginning with a silent tap/pull-off from the high E string's 12th fret to the open string, followed by hammer-ons to the fifth and seventh frets. This "shape" outlines an Esus4 arpeggio (E A B) and is repeated through the bar until the very last 16th note, at which point the pattern shifts over to the B string. The lick ends with repeated pull-offs from a tapped A (fifth string/12th fret) to lower notes on the A string. After the C (third fret) is bent up one half step, a tap is applied to the 11th fret to sound a high A, which is vibrato-ed with the fret-hand.

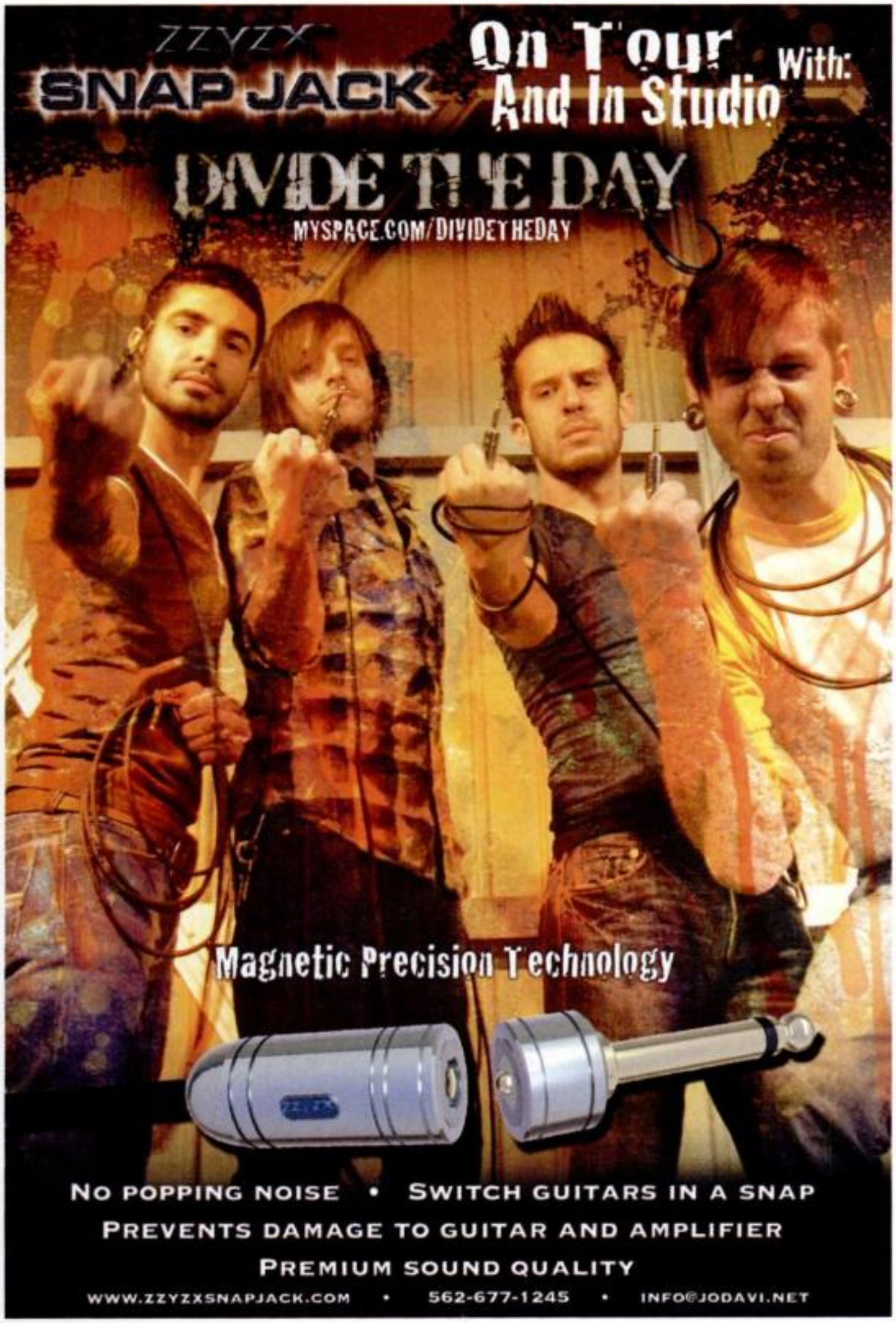
9. NATURAL HARMONICS

The first technique, shown as **FIGURE 9**, is one favored by Joe Satriani: while holding the whammy bar with the fret-hand, the open G string is picked and simultaneously touched with the edge of the pick-hand thumb, producing a high natural harmonic (various harmonics are located at different points along the length of the string). Once the harmonic is sounded, the bar is depressed and then returned to equilibrium and shaken to produce vibrato.

FIGURE 10 incorporates a sequence of natural harmonics: each harmonic is sounded by simultaneously picking and lightly touching the string directly above the fret indicated. Following the first harmonic, the sequence has you alternating between the seventh and 12th frets and moving to lower strings. Be sure to allow all of the harmonics to ring into each other to create a cascading, harplike effect.

10. VIBRATO-ED UNISON BENDS

If you've heard Hendrix's "Manic Depression" and Led Zeppelin's "Dazed and Confused," you've experienced the glory of vibrato-ed unison bends. Unison bends are performed on adjacent unwound strings, wherein the note on the higher string is fretted normally while the note on the lower string is bent up to its same pitch from a whole step below. In **FIGURE 11**, a series of unison bends ascends within the structure of the A Dorian mode (A B C D E F♯ G), starting on the G and B strings and then switching to the B and high E. Add a strong, wide finger vibrato to each bend for true guitar heroism, using both the ring and middle fingers to push and shake the string.



ANNA DICKSON
Copyrighted material

PRESERVE YOUR TONE



Introducing the GSP1101 Guitar Preamp/Processor

When professionals ask, we listen. You need a multi-effect preamp/processor for sonic options and don't want to sacrifice your tone. Well, the GSP1101 does just that. Choose from effects like distortion stompboxes, wahs, delays, and amplifiers. All are at your fingertips, none are required.



loop-mode connection

Preamp Loop

The GSP1101's exclusive Preamp Loop mode connects your amp in a way that preserves your core tone without sacrificing quality. Add as many or as few effects as you like, each placed in their proper order. Your tone is YOUR tone.

A Perfect Pair



The Control 2 turns the GSP1101 into a virtual effect switching system. Now you can easily switch from your amplifier's heavily distorted tone with a delay to a clean chorus sound with lush Lexicon® reverb at just the touch of a switch. Concentrate on your playing, not switching multiple effects from verse to chorus.

www.digitech.com/GSP1101

A Harman International Company

DigiTech
The Power to Create

Copyrighted material

SPOOKY CHORDS

EXOTIC VOICINGS, MAJOR AND MINOR DIADS, AND MORE ON PICKING CHORDS "UPSIDE-DOWN"



I'M WRITING THIS COLUMN while in Europe, where we're currently on tour. As you've probably already heard, we have a new guitarist, Chris Broderick [*Nevermore, Jag Panzer*]. Chris is heavily influenced by Marty Friedman, which is great, because Megadeth play more music from that era of the band than any other and I've always liked that particular style. I look at Chris as raw talent. He sounds just like Marty, and with him in the band we have a new lease on life. Glen Drover, who recently left the band, endorsed Chris as his replacement, and Chris has come in and kicked everything up to a whole new level.

Last time out, in the April 2008 column, I touched upon the technique of picking chords upside down, meaning with an upstroke strum. This month I'm going to continue with this topic and give you some examples of how to use this move to good musical effect. **DIAGRAMS 1-3** show three somewhat unusual chord-voicings where, if you strum them upside down, you get the high notes sounding before the low ones have a chance to eat them up. I don't know what the names of those chords are, but I'm sure that the guys at *Guitar World* and some of you readers could tell me.

During the earliest days of Megadeth, even before David Ellefson was on bass, I jammed with a strange guitarist a few times, but we never played a gig together. He played a lot of really weird, cool chords, like those George Lynch and Warren DiMartini used sometimes. I watched what he did, took several of those chords that I liked and worked them into a progression that I thought was pretty scary sounding. **FIGURE 1** shows what I came up with, which is similar to something I do in "Looking Down the Cross." As you can see, I used the chords from **DIAGRAMS 1** and **2**, and they're picked upside down.

FIGURE 7 is a progression similar to one I play in "Holy Wars...The Punishment Due," and **FIGURES 2–6** show this part broken down into five small, simplified sections. I'm using upside-down picking for all the chords, most of which are major or minor diads. All I'm doing with these chords is playing a root note and a major or minor third above it, instead of the more typical root/fifth power chords. There's no mathematical reason for me doing this; it was merely for the colorful sound of the chords. I was listening to a lot of Merciful Fate and Diamond Head at the time, two bands that have a lot of really great riffs built around these same kinds of two-note major- and minor-chord voicings, and I found myself really enjoying their songs. To truly appreciate how much color these kinds of major and minor diads add to a riff, try playing **FIGURE 7** again, this time substituting a root/fifth power chord for every chord. You'll hear the difference immediately. ❐

ON DISC

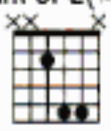
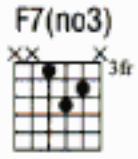
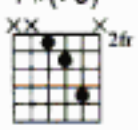
DIAGRAM 1
Am or E(♯5)

1 3 4

DIAGRAM 2
F7(no3)


1 3 2

DIAGRAM 3
F♯(♭5)


1 2 4

FIGURE 1 V = *upstroke with pick* ⊓ = *downstroke*

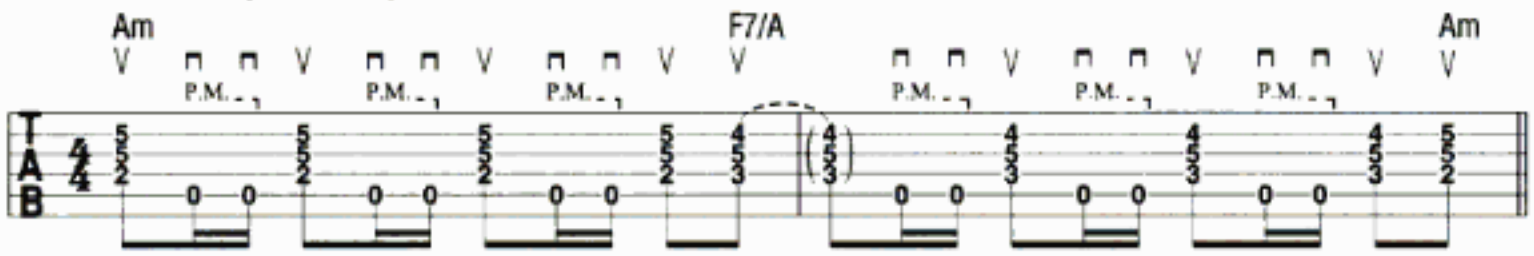


FIGURE 2



FIGURE 3



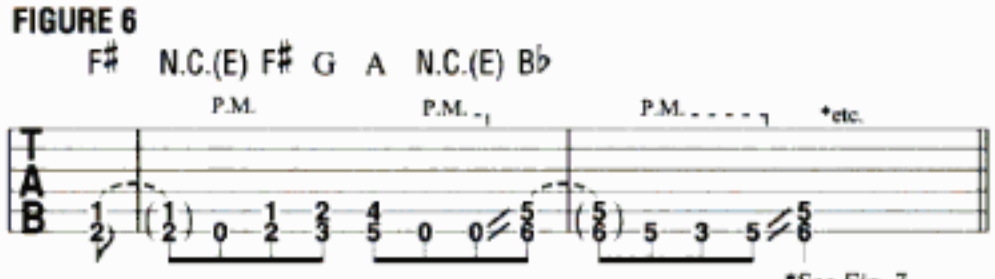
FIGURE 4



FIGURE 5

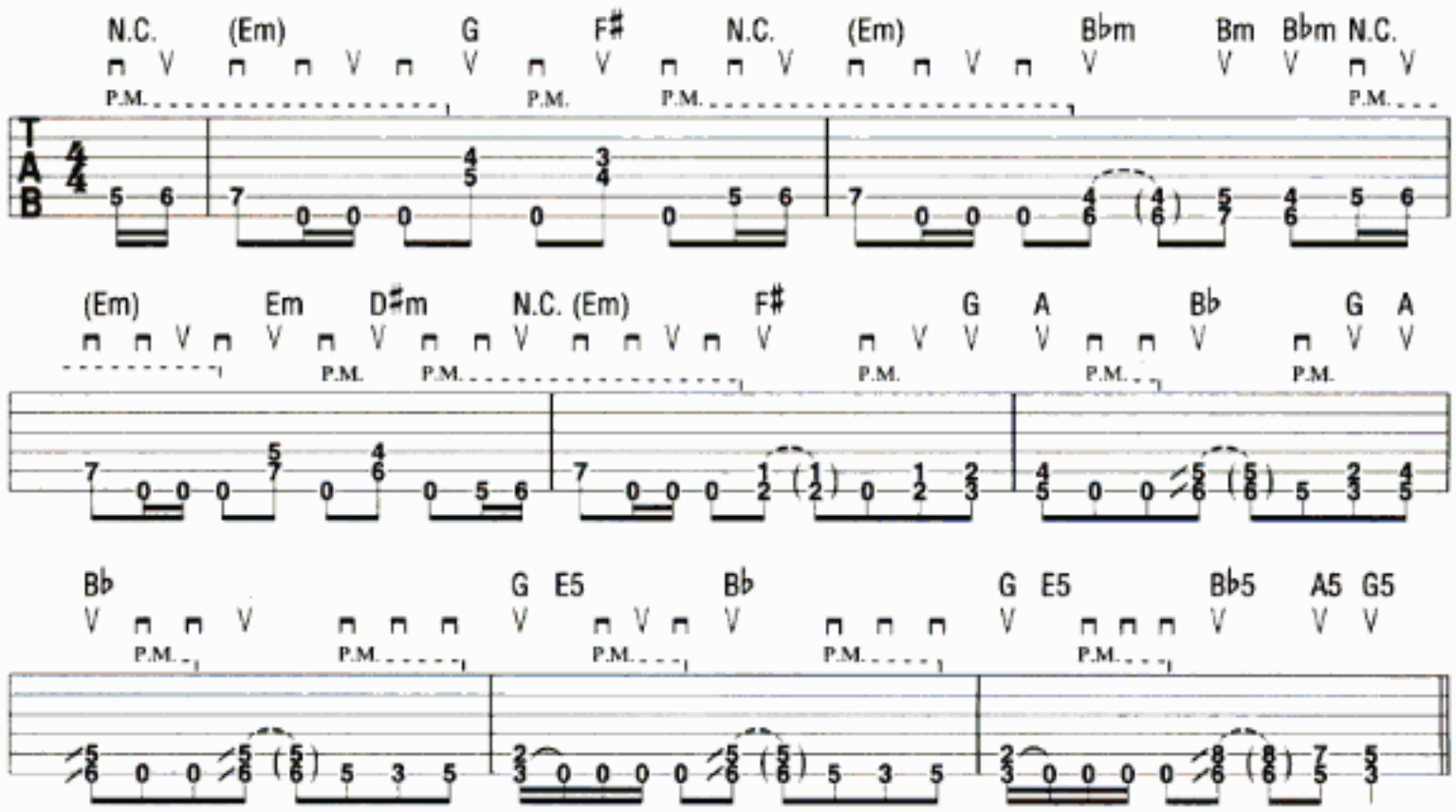


FIGURE 6



*See Fig. 7 for full pattern

FIGURE 7



Photograph by JUSTIN BORUCKI

Copyrighted material

MICHAEL KELLY GUITARS

VISIONARY

ACOUSTIC SERIES



Personalized Performances

There is nothing that compares to playing a guitar that feels like a personal extension of you.

It's that special "made for me" feeling that can inspire your finest performances.

Finding that perfect guitar and getting it set to your liking can be a long journey full of trials, tribulations and many luthiers.

That journey just became a lot shorter.

Made possible by the patented Variable Set Neck™, the new Visionary™ acoustics from Michael Kelly can easily be customized to your personal playing style and preferences. The Variable Set Neck™ allows you to adjust the action to the precise height that you prefer with a simple turn of a hex key inserted in the heel of the guitar.

Make a new Michael Kelly Visionary "your own" and be empowered to deliver professional sets with your personal settings.

The V65SP (left) is equipped with advanced features such as the Variable Set Neck™, a solid Engleman spruce top, stunning three-piece back, ebony fretbaord and the Zero End Pin™ bridge that increases pressure on the saddle for better tone.

Michael Kelly® Guitar Co.

Built On Sound

See and hear more of the award winning Visionary 65

www.Visionary65.com

Copyrighted material

MINOR ISSUES

EMPHASIZING MINOR THIRDS IN PENTATONIC PATTERNS



IN THE PAST FEW columns we've been looking at the pentatonic scale. I've shown you the five "box" patterns in positional play, as well as a method of using finger slides to play two whole steps on a single string and create elongated patterns that move diagonally across the fretboard, which takes you completely out of the boxes and greatly extends your melodic range without any abrupt gaps. This month I'm going to show you two more diagonal patterns that will further free you from the boxes and deepen your understanding of the pentatonic scale and how it lays on the neck.

To start, you should recall that the intervallic formula for the major pentatonic scale is: whole step, whole step, minor third, whole step, minor third, or W-W-m3-W-m3. Notice that as the pattern repeats in successive octaves—W-W-m3-W-m3, W-W-m3-W-m3, etc.—the minor thirds are always surrounded by whole steps, two on one side and one on the other. The formula for the relative minor pentatonic scale is m3-W-W-m3-W.

In the February 2008 column I showed you two useful diagonal fingering patterns for the pentatonic scale that can be easily played with only the index and ring fingers. As you recall, each pattern had an ascending and a descending form that was slightly different, with the ring finger sliding on the way up and the index finger sliding on the way down. The patterns had you playing every whole step on a single string, with the minor thirds occurring only when you crossed to the next adjacent string. Now I'm going to show you two more diagonal pentatonic patterns that have you fingering each minor third on a single string—a span of three frets—and performing one of the scale's whole steps with a finger slide and the other two by crossing to the next string.

FIGURE 1 presents ascending and descending fingering paths for a very useful pattern, applied here to the A minor pentatonic scale (A C D E G), starting with the index finger on the A root note at the fifth fret on the low E string. Each path consists of an initial five-note shape that's played on two strings and then repeated on other string pairs in different octaves. Notice that, when ascending, the ring finger slides up a whole step, and when descending, the index finger slides down a whole step on a different string. (You could, if you prefer, substitute the pinkie for the ring finger throughout each pattern.) These forms enable you to hammer-on and pull-off minor thirds, increasing your phrasing and articulation options with the pentatonic scale. Notice that I've indicated the minor pentatonic root note in each octave, as well as root of the relative major pentatonic scale, which in this case is C major pentatonic (C D E G A).

FIGURE 2 shows another similarly useful pair of ascending and descending diagonal pentatonic fingering paths. These forms also begin and end on the A note at the fifth fret on the low E string, but in this case that note is the fifth of the D minor pentatonic scale (D F G A C), or the third of the relative F major pentatonic scale (F G A C D).

Remember that theory does a musician no good unless it is applied to the instrument, and that all the physical practice in the world without grounding in musical theory and ear training leads to an idiotic shredder. You can shred like hell with these concepts, but I want you to apply them thoughtfully and musically. The guitar is not a videogame where the goal is a high score; it is a musical instrument embodying much mystery, majesty and magic. Be sure to transpose and learn these forms in different keys and to view the video portion of this lesson, wherein I demonstrate how useful these patterns can be. You will then be empowered with not only the boxes but also a way out of them at any point. Guitarists are usually like the one-eyed Cyclops, only seeing where their hands happen to be. One needs at least two eyes to develop depth of vision. With the three maps of the pentatonics I've given you, we will be opening your third eye, hopefully leading to an epiphany of understanding.

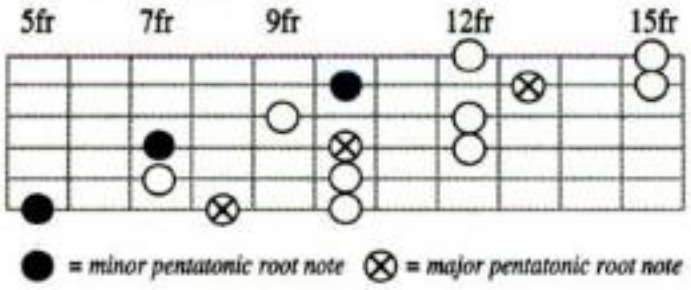
Analyze and utilize. Practice diligently. Good luck until next month, from your friend, the Alchemical Guitarist. ❐

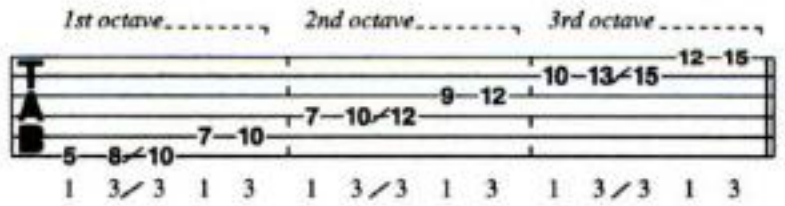
ON DISC

RICHARD LLOYD is a founding member of the rock band Television and teaches aspiring guitarists at his studio in New York City. His new album, *The Radiant Monkey*, is available on Parasol Records. For more information, visit richardlloyd.com and parasol.com.

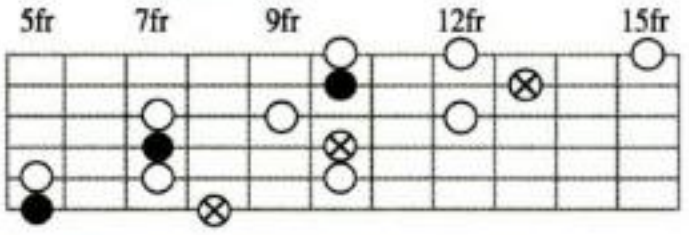
FIGURE 1 A minor pentatonic scale

a) ascending pattern





b) descending pattern



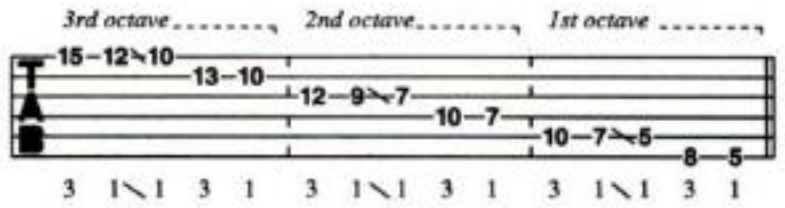
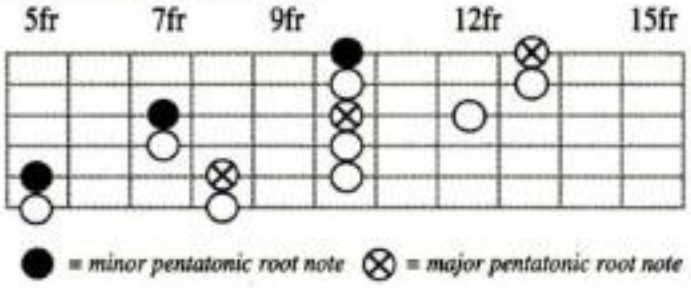
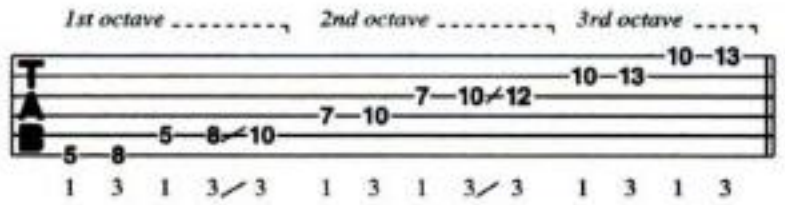


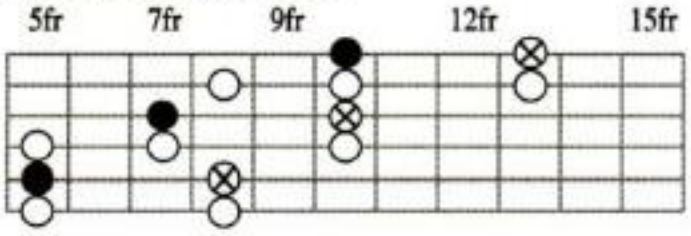
FIGURE 2 D minor pentatonic scale

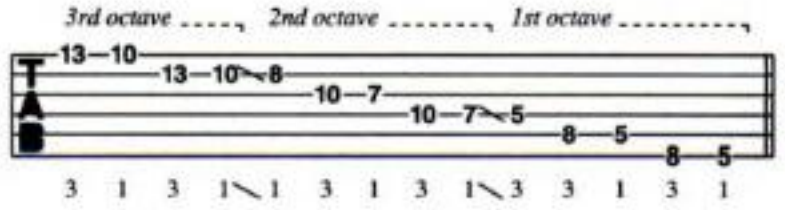
a) ascending pattern





b) descending pattern





Copyrighted material

Dime Razorback 2008

THE RAZORBACK...
"THIS IS THE GREATEST METAL GUITAR OF ALL TIME!"
- Total Guitar Magazine, U.K.

DIME
RAZORBACK
Cemetery Gates



Check out the *NEW* DimeTime Pickups
at www.deanguitars.com/pickups

DEAN
GUITARS

DIME
RAZORBACK 10K
CELEBRATING THE 10,000TH
RAZORBACK SHIPPED!

ISN'T IT TIME YOU...
GET YOUR WINGS

WWW.DEANGUITARS.COM

Copyrighted material

THIRD BASE

HARMONIZING A MELODY USING THIRDS



ONE OF MY favorite techniques when writing instrumental music is to *harmonize* a single-note melody with one or more overdubbed single-note guitar lines. "Harmonizing" means mirroring the rhythmic phrasing of a melody by using different notes above or below it. The quality of the harmonized line—whether it sounds pleasing, unsettling, "good" or "bad"—is determined by the *intervallic relationships* between the notes that comprise the melody and harmony lines. This month I'll show you a simple mathematical method for creating pleasing harmony lines using scales and modes that you may already know.

The most common method of harmonizing is to take a melody that's based upon one specific scale and create a harmony line using only notes from that same scale—what's called *diatonic harmony*—and shadow each note of the melody a *third* above it. A third is a note that's two scale degrees above any given note. For example, in the C major scale (C D E F G A B), C is the first note and is considered the scale's first degree; D is the second note and is referred to as the second degree, or simply "second"; E is the third note, or third scale degree, and is referred to as the "third," and so on.

Using the C major scale as our structure, the C note would be harmonized a third higher by E, as E is two scale degrees above C. The *interval* between C and E is called a *major third* because the two notes are two whole steps apart (equal to four frets on a single string). Now, if you were to go up to the second note of the scale, D, the note that's a third, or two scale degrees, above that would be F. Due to the major scale's asymmetrical structure, which is based on a lopsided formula of whole steps and half steps, these two notes are only one and one half steps apart, what's called a *minor third* (equal to three frets on one string).

FIGURE 1 is a simple melody based on the A Dorian mode (A B C D E F♯ G). Through the first two bars, I play eighth-note triplets, starting from the root note, A and ascending one and one half octaves. In bar 3, I compress the phrasing by repeating the previous note sequence twice in a faster 16th-note-triplet rhythm. Since this melody goes straight up the scale, it can be harmonized in thirds by simply starting on C, which is a third above A, and ascending the A Dorian mode in the same rhythm, as demonstrated in **FIGURE 2**. Notice that both figures are played on the top four strings but that the fingering pattern in **FIGURE 2** is different than that in **FIGURE 1**. This is due to the A Dorian mode's asymmetrical structure and is necessary to accommodate the way in which its notes fall on the fretboard in this higher position.

Tune down one half step (low to high, E♭ A♭ D♭ G♭ B♭ E♭).

FIGURE 1



FIGURE 2

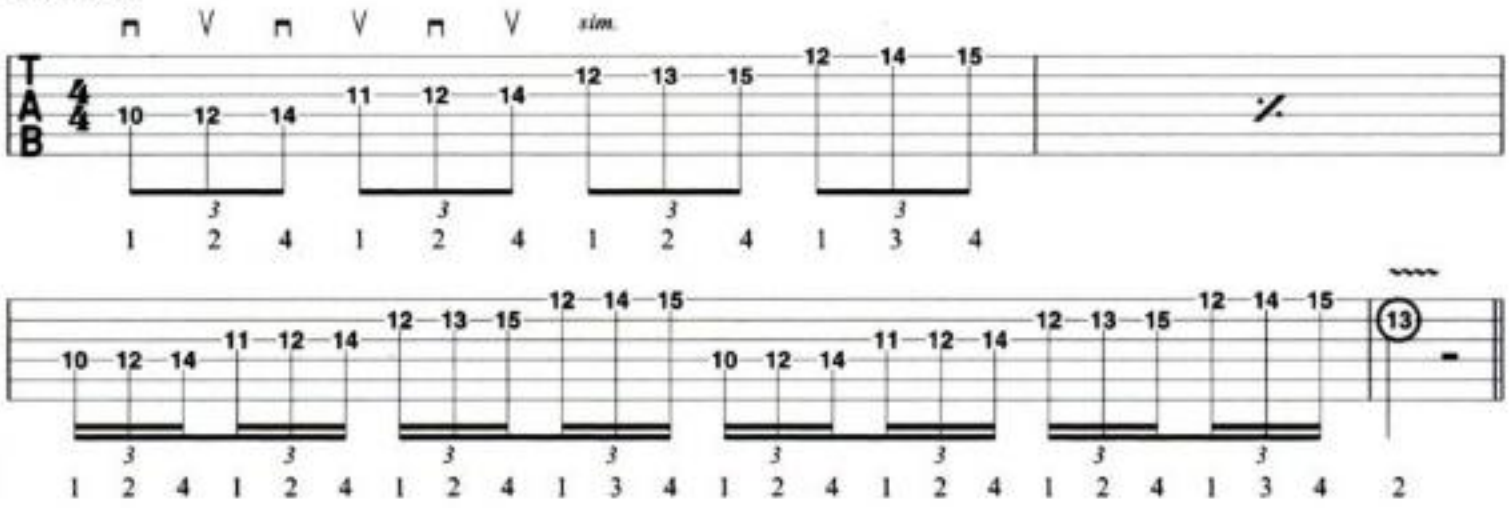
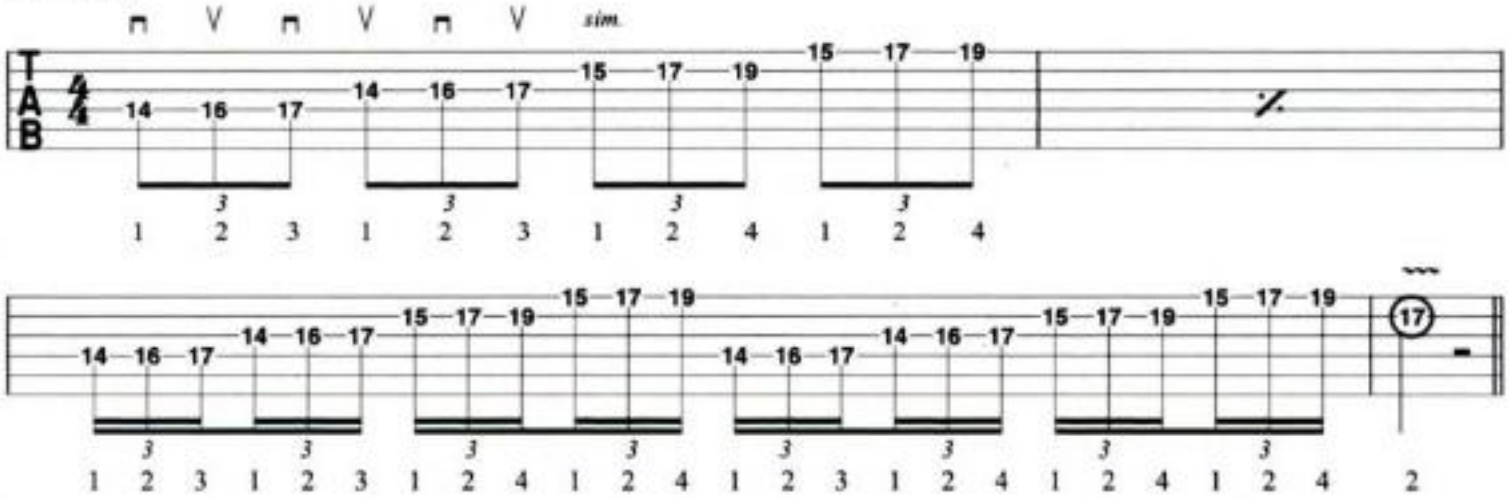


FIGURE 3



A great way to hear how two lines sound together is to record one and then play the other line along with the playback. If you have the capacity to record multiple tracks, you can layer diatonic harmonies by starting each successive new line a third higher than the previous one and staying within the same scale.

FIGURE 3 is an example of this: the line begins a third, or two scale degrees, higher than **FIGURE 2**, beginning on the note E, and ascends the A Dorian mode in the same fashion as **FIGURES 1** and **2**. Looking at all three lines, we have our primary line (**FIGURE 1**) that starts on A, the root note of A Dorian, our first harmony (**FIGURE 2**) that starts a third higher, on C, the minor third, and our second harmony (**FIGURE 3**) that starts on E, the fifth. A melody can also be harmonized a fifth higher, which is what you get if you play **FIGURES 1** and **3** together.

Try to write melodic lines and harmonize them in thirds and fifths, using whatever scales you know. The more intricate the line is, the more interesting the resulting harmonies will be. ❐

ON DISC

Copyrighted material



STEVIE D. FOUND HIS.

Buckcherry guitarist Stevie D's roots in the blues make him a natural fit for the band's old-school rock n' roll vibe. He gets his signature tone from his Budda amp loaded with custom Eminence Phat 12 speakers. As he puts it, "It's all about having heart and soul. Delivering it with good tone and a snarl doesn't hurt either."

NOW FIND YOURS.

BUDDA

www.budda.com

EMINENCE®

The Art and Science of Sound

www.eminence.com



You can hear Stevie D. on tour supporting Buckcherry's CD "15" (2006-Eleven Seven Music) featuring the Grammy-nominated "Crazy Bitch."

Copyrighted material

PENT-UP AGGRESSION

BLAZING UP AND DOWN THE FRETBOARD WITH PENTATONIC SCALES, PART 1



ON DISC

IN THIS MONTH'S column, I'd like to go over some of the scales I use most often when soloing. My overall approach can best be described as employing "hybrid" minor pentatonic scales, as I like to include other scale tones such as the *second*, found in such minor modes as Dorian and Aeolian, and the *flatted fifth*, which, when added to minor pentatonic, creates the blues scale. But everything I play really begins with the sound of the blues, which is the minor pentatonic scale.

My approach is pretty simple: I like to "box out" the minor pentatonic scales in terms of how they fall on the fretboard in any given position and then look for ways to connect the positions. Let's start with **FIGURE 1**, which is a run that outlines G minor pentatonic (G B♭ C D F) in third position. In this phrase, I descend the scale in *quintuplets*, or five-note groups, which is a favorite phrasing technique of mine.

Now let's expand the range of the scale by starting in first position and then shifting up to third position, as demonstrated in **FIGURE 2**. The key is to find a seamless way to shift positions, as I do on the upbeat of beat two into beat three via a finger slide.

FIGURE 3 takes us to the next two scale positions, starting with eighth position in bar 1 and then moving back into fifth position in bar 2. By bar 3 I am shifting upward into 11th, 13th and 15th positions, consecutively, and working my way back down to third position by the end of the phrase.

Part of the beauty of moving up and down the neck through the minor pentatonic positions is that each time you play a specific phrase in another position, or on different strings, you get a different sound. This is illustrated in **FIGURE 4**. Playing the usual same licks in different areas of the fretboard is a great way to get out of a rut. Personally, I love the low strings, as they are very expressive and, to me, have a lot of "feel." It's easy to get into "Clapton" mode when playing in this way.

If we throw on a little delay, it's also fun to shift into "Eric Johnson" mode, as illustrated in **FIGURE 5**. In these phrases, I flesh out the sound of G minor pentatonic with the use of arpeggios, emphasizing the major third (B) and playing very fast sequences of descending triplets, 32nd notes, quintuplets and sextuplets. ❐

FIGURE 1

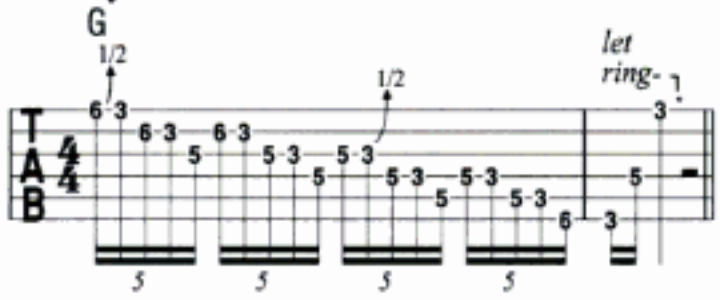


FIGURE 2

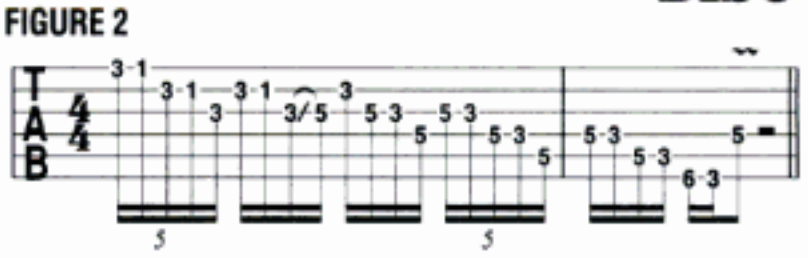


FIGURE 3

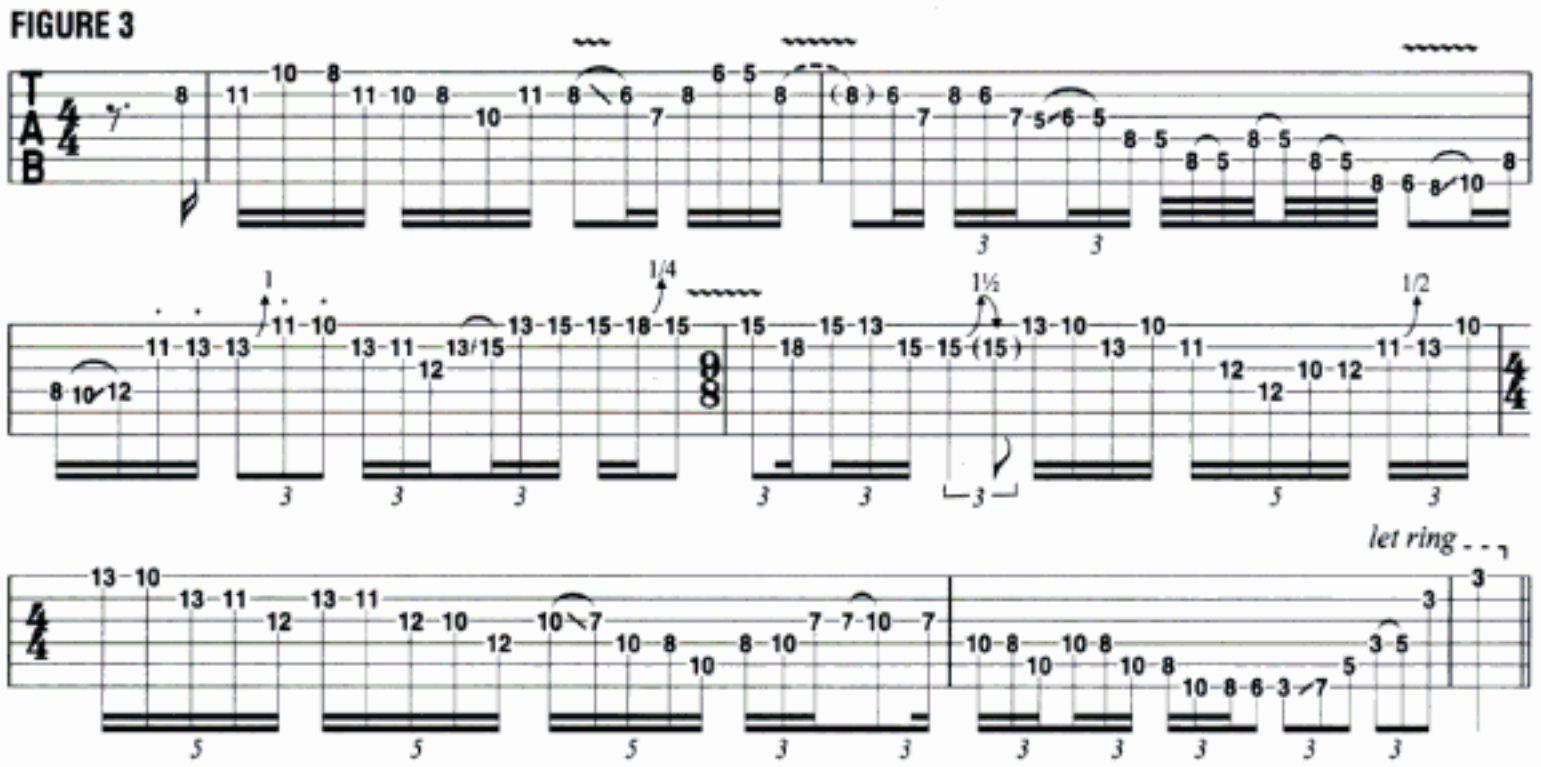


FIGURE 4

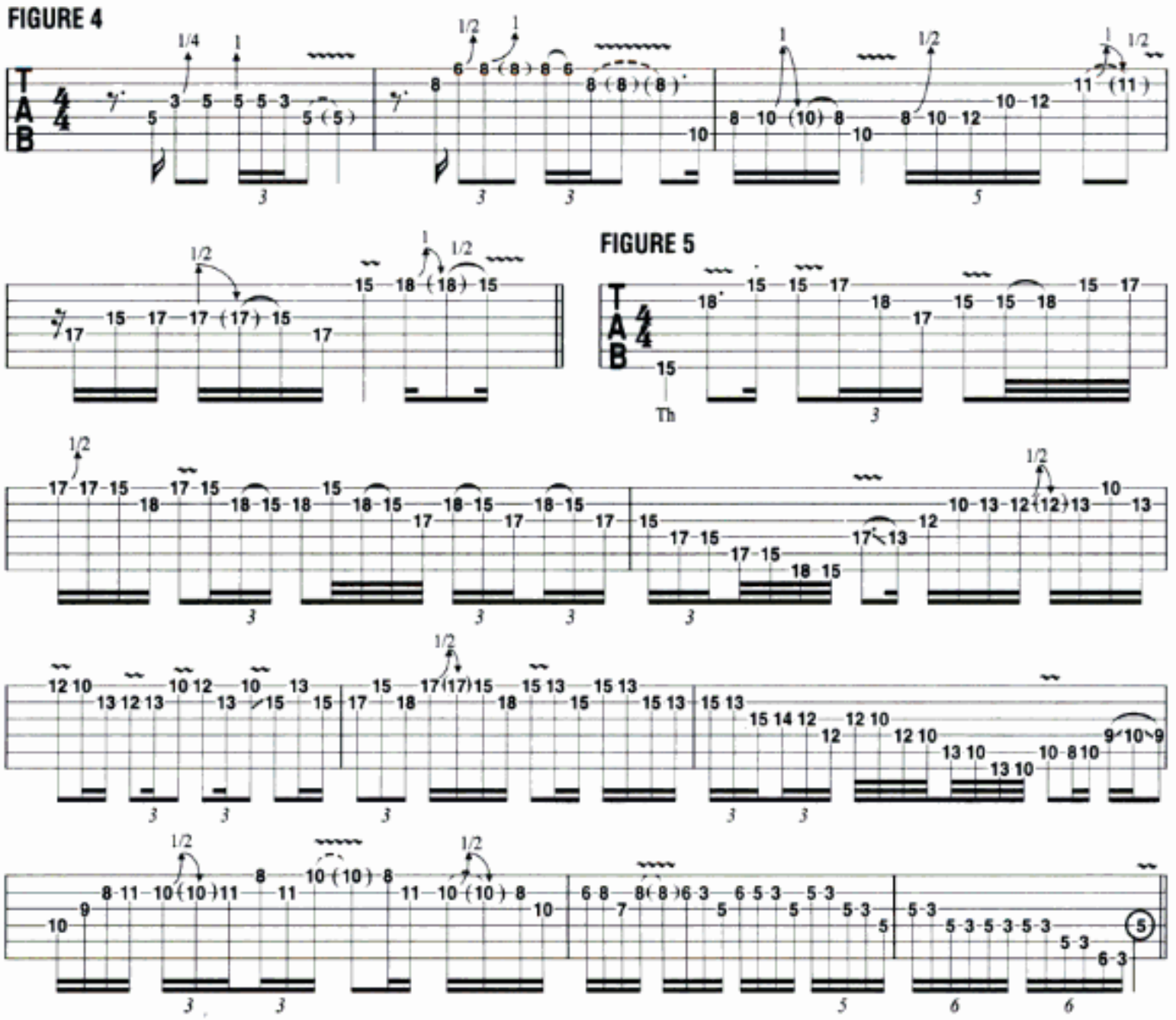


FIGURE 5

JUSTIN HYTE

Copyrighted material

defining new dimensions of power

for over two decades, ENGL continues to produce amplifiers featuring advanced technology, state-of-the-art design and tour-tested build quality that screams "world class." Each product offers contemporary to vintage tube tone the ENGL way: fast response, great dynamics and amazing tonal clarity. **Step into the next dimension.**



VELVET DISTRIBUTION
PHONE 239-877-7757
EMAIL velvetdistribution@comcast.net

ENGL®

www.engl-amps.com

A little lubrication can really help your love life.



Is the love you have for your guitar being strained by tuning problems?

One of the key causes of tuning frustration is string binding at the nut. TREM-NUT™ with Teflon™ alleviates the binding grip of the nut on the string... strings simply glide back into tune!

- Increase your sustain.
- Improve tone of open notes.
- Eliminate tuning "ping!".
- Stay in tune, even with the hardest whammy use.

EASY TO FIT!
NO PERMANENT MODIFICATION NEEDED!

GRAPHTECH YOUR AXE™

graphtech GUITAR LABS

TREM-NUT

THE SELF-LUBRICATING NUT WITH TONE

604-940-5353 • sales@graphtech.com • www.graphtech.com



Copyrighted material

BEST OF BOTH WORLDS

IMPROVISING WITH THE LYDIAN-DOMINANT SCALE



CHECK OUT Vic and Senior Music Editor Jimmy Brown (off-camera) doing some inspired jamming over a popular jazz standard at *guitarworld.com/juris*

THIS MONTH WE'RE GOING to look at a harmonically rich scale that features the signature tones of two popular modes: the exotically sweet raised fourth of Lydian and the bluesy lowered seventh of Mixolydian. The scale is *Lydian-dominant*, and it's the fourth mode of melodic minor. For example, if you take the F melodic minor scale, spelled F G A♭ B♭ C D E, and start on its fourth degree, B♭, you have B♭ Lydian-dominant, spelled B♭ C D E F G A♭.

Lydian-dominant works beautifully over any unaltered dominant seventh, ninth or 13th chord that may also include a lowered fifth or raised 11th but not a raised fifth or raised or lowered ninth, which are considered altered-dominant tones. (See my April 2008 column for more on altered-dominant harmony.)

One thing I like to do is to take a chord shape and overlay a scale that works well with that chord in the same position. For example, **FIGURE 1** shows a voicing of B♭7♭5 (B♭ D E A♭) in fifth position followed by a B♭ Lydian-dominant scale pattern in that same position. Notice that the scale's raised fourth, E, is the lowered fifth of the chord. **FIGURE 2** depicts a similar chord-scale overlay in a higher position.

When improvising over any chord, think about emphasizing the harmonically interesting tones as opposed to just running an agreeable scale with no priority given to any of the notes. **FIGURE 3** is an example of how the notes of B♭ Lydian-dominant can be stacked in thirds to outline a B♭13♯11 arpeggio (B♭ D F A♭ C E G) and create a little melody around a chord shape. Guitarists Grant Green and Jim Hall have employed this approach to great effect.

Within the Lydian-dominant scale reside overlapping triad and seventh arpeggios that define the upper-structure chord tones of a dominant seven chord, the 9, ♯11 and 13. **FIGURE 4** is an example of this, using the chord/scale template from **FIGURE 1** as a platform, and **FIGURE 4a** shows how these same notes may be sounded together as a chord. Notice how Dm7♭5 (D F A♭ C) and C major arpeggios function as upper-structure components of B♭13♯11.

FIGURE 5 is a longer, improvised line that illustrates some creative ways to phrase with the Lydian-dominant scale, including briefly "stepping outside" the scale (bar 11). ❐

ON DISC

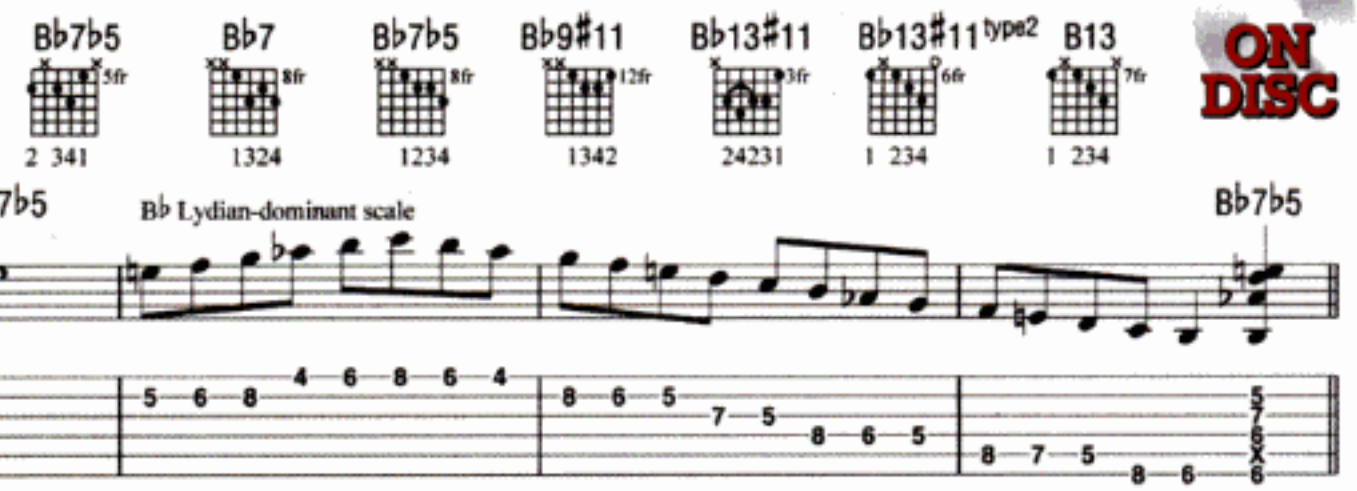


FIGURE 1

FIGURE 2

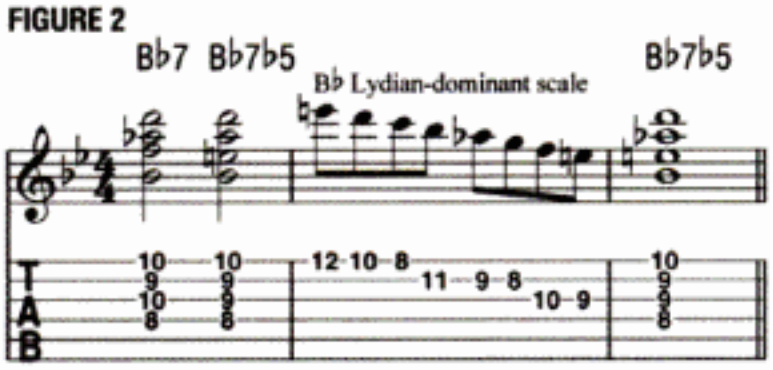


FIGURE 3

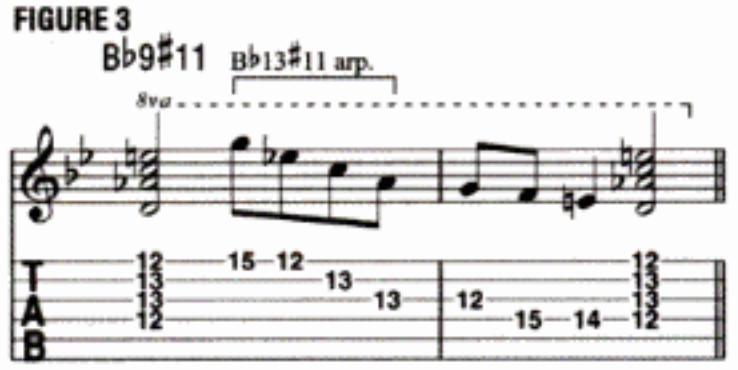


FIGURE 4

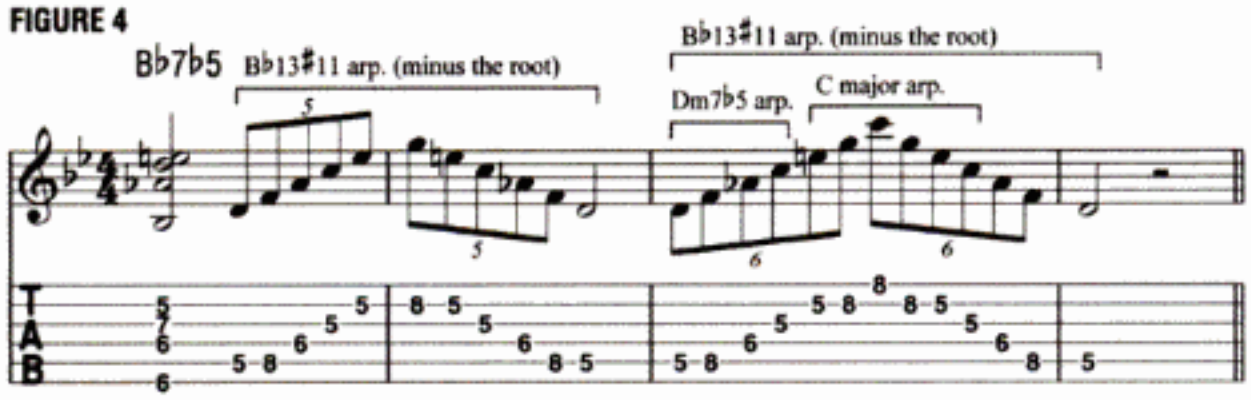


FIGURE 4a

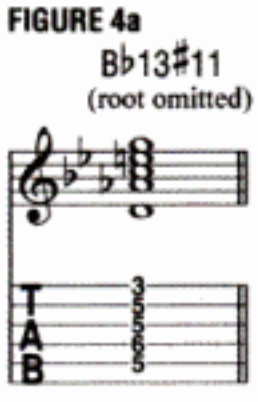
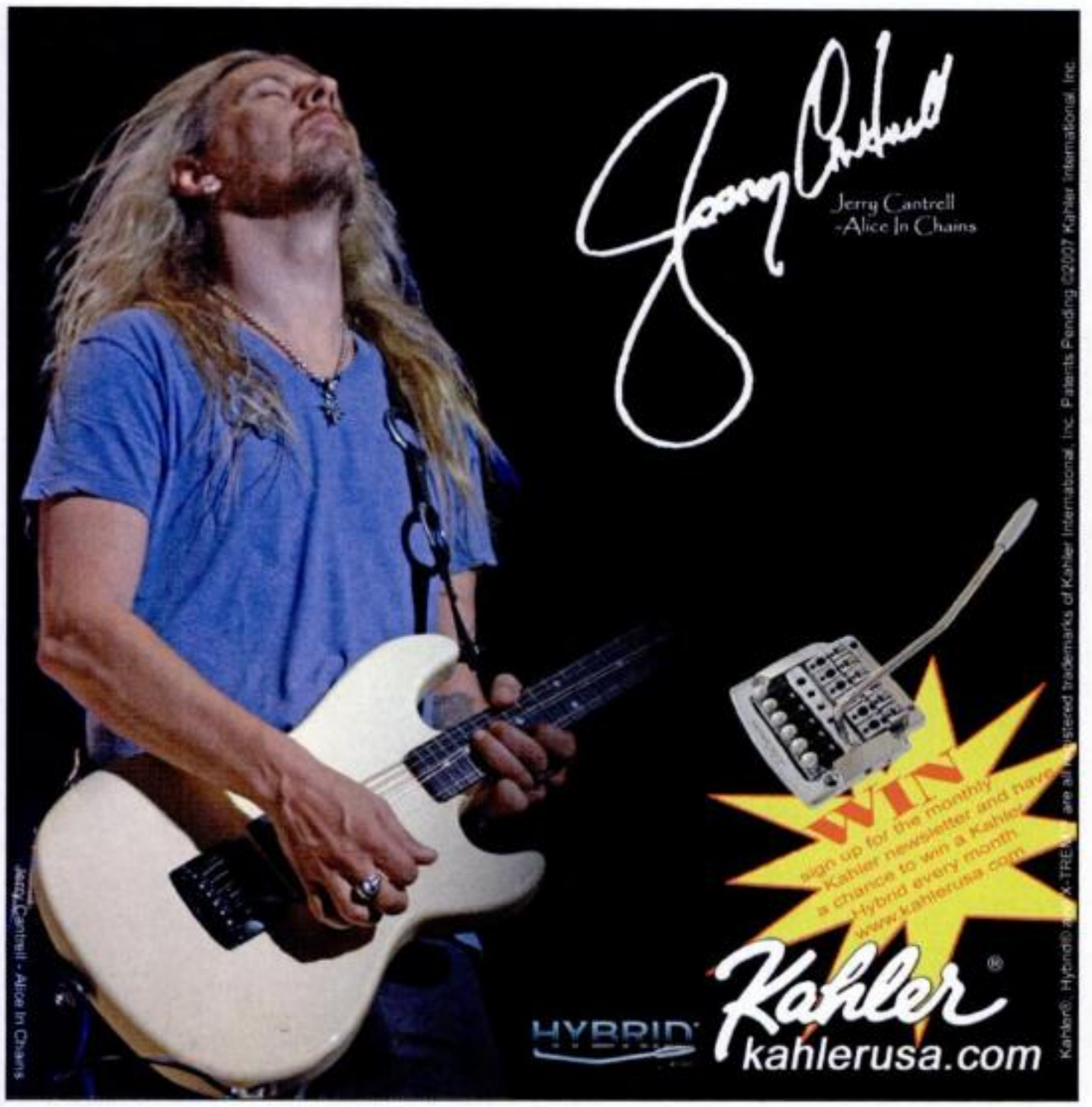


FIGURE 5

Copyrighted material





PROFESSIONAL AUDIO
BY
CARVIN
800.854.2235
CARVINPROAUDIO.COM



Copyrighted material

THE "OTHER" MAJOR SCALE

SOLOING WITH THE LYDIAN MODE



IF YOU LIKE SOLOING over major chords and major progressions, most likely you are well acquainted with the major scale. But there's another scale you can use as a colorful alternative. This "similar but not quite matching" scale is known as the Lydian mode. Mysterious, bittersweet, and emotive, Lydian could be the soul-stirring scale you've been looking for.

A QUICK THEORY TUTORIAL

As you may know, the intervallic structure of the major scale is W W H W W W H (W=whole step, H=half step). This order of intervals is represented by the following scale formula: 1 2 3 4 5 6 7, the half steps falling between scale degrees 3 and 4 and between 7 and 1 (1 being in the next higher octave). A mode is derived by shifting the tonal center of a scale away from the root, or 1, to another note. For example, if you take a major scale and begin on any tone other than the root and ascend one octave, you're now playing a different scale (referred to as a mode). This is because the intervallic structure shifts as it is oriented around the new root or tonal center you've established.

The Lydian mode is the fourth mode of the major scale, meaning that if you start on the fourth degree of any major scale and play up to that same note one octave higher, you're now playing the Lydian mode, rooted on that note and in a new key. Lydian's intervallic structure is W W W H W W H, giving it a scale formula of 1 2 3 ♯4 5 6 7. As you can see, both scales (a mode may also be referred to as a scale) are nearly identical in terms of structure, except that the fourth degree of Lydian is raised a half step.

COMPARING LYDIAN AND IONIAN

Played back-to-back from the same root note, Ionian (the modal name for the major scale) sounds happy, familiar and secure, while Lydian, by comparison, takes on a somewhat dreamy, mysterious quality. Here's a brief example that will help illustrate the point. In **FIGURE 1a** you'll find a simple melody crafted from the C major scale (C D E F G A B). **FIGURE 1b** is nearly the same melody but is based on the C Lydian scale (C D E F♯ G A B). The presence of the ♯4 (F♯ in this case) gives Lydian its distinctive character.

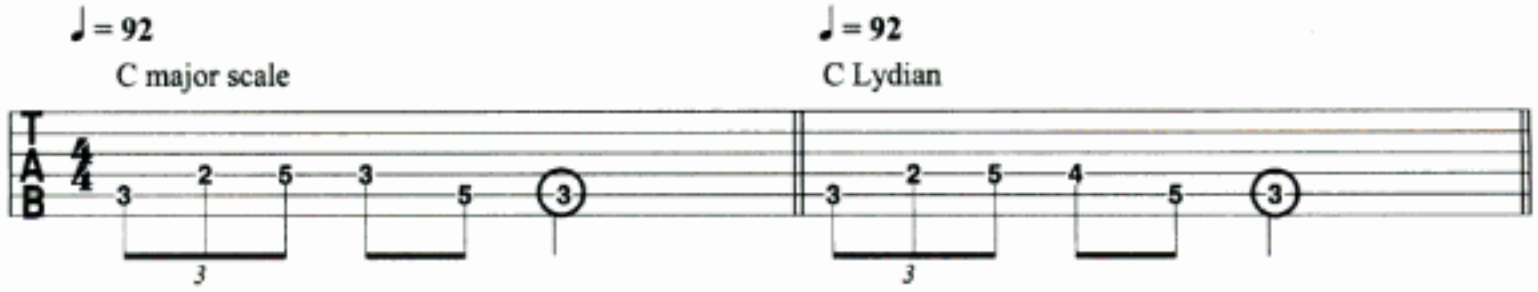


FIGURE 2

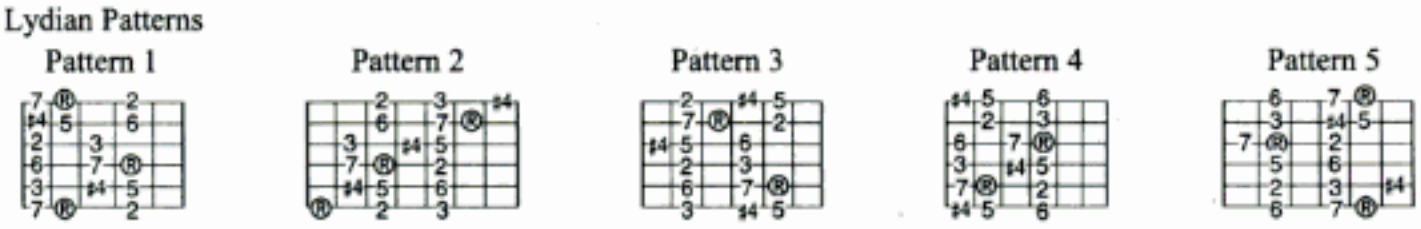


FIGURE 3

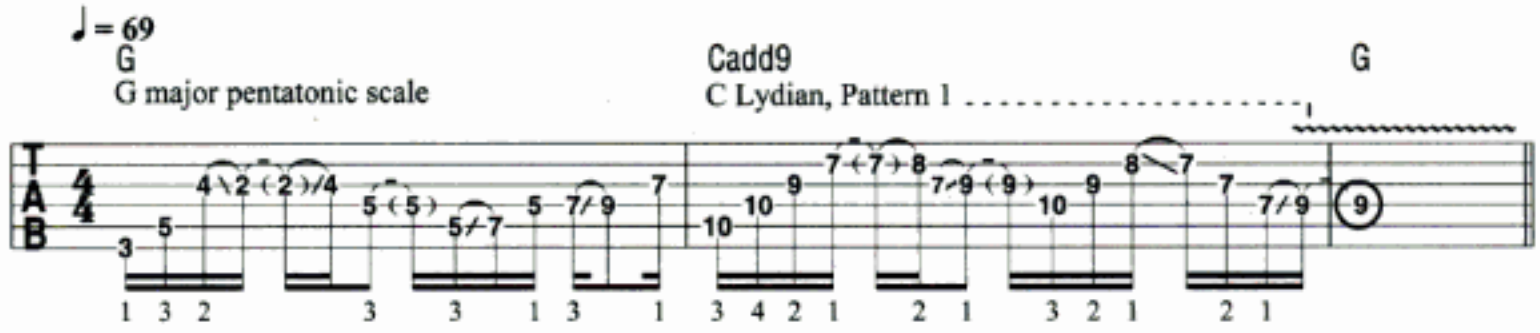
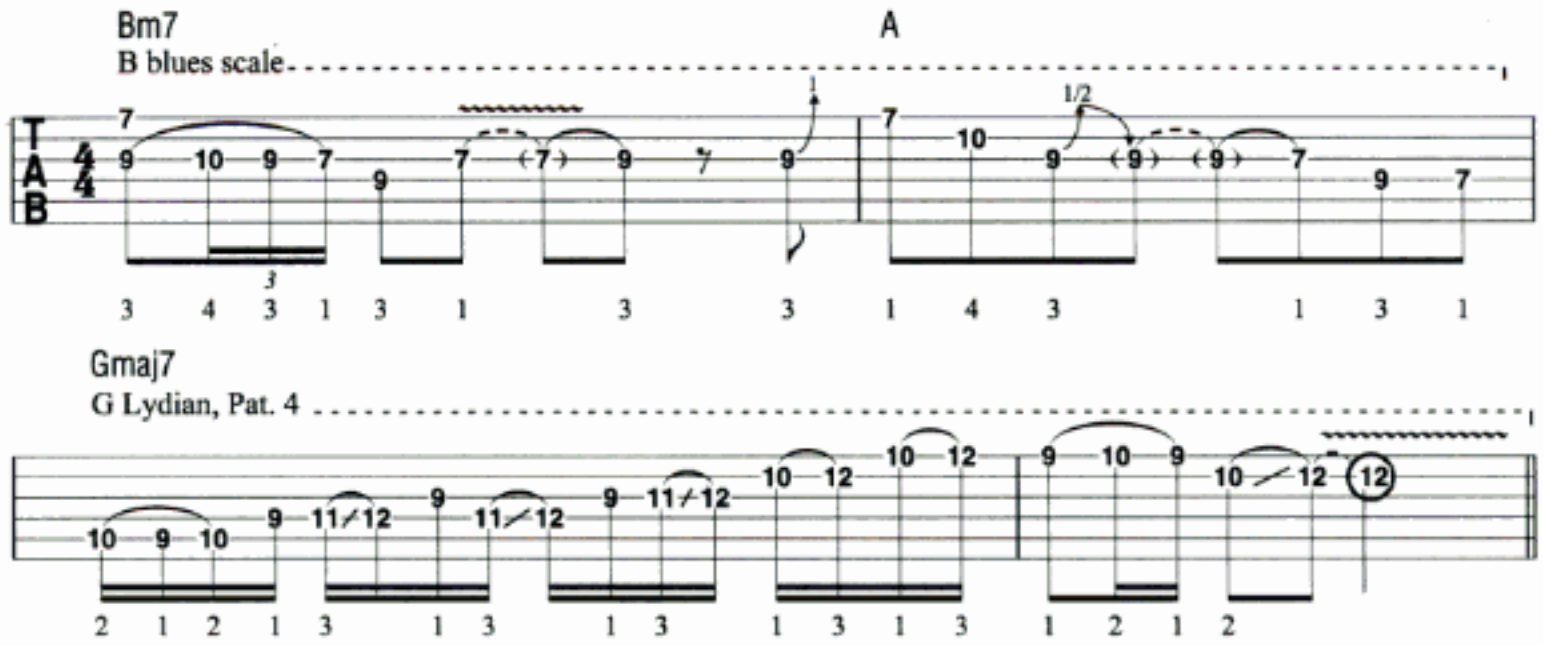


FIGURE 4



LYDIAN PATTERNS

Some guitarists rely on substitution principles to play Lydian scale patterns, such as going up a perfect fifth (or down a perfect fourth) and playing the major scale. (For example, to play A Lydian, you can use patterns of the E major scale). But to truly reap the melodic benefits of Lydian it's best to view it as a scale unto itself. **FIGURE 2** illustrates five visual-physical patterns of Lydian as they line up along the fretboard, in order, in any given key. Familiarize yourself with these patterns, as we will be using all of them in this lesson.

Los Angeles-based guitarist **TOM KOLB** has performed more than 6,000 gigs worldwide and is a veteran recording session guitarist. He also maintains a busy teaching and writing career. An instructor at Musicians Institute (G.I.T.) since 1989, he has authored numerous instructional books and articles and is the featured artist on a wide variety of instructional videos. You can contact Tom at tomkolb.com.

LYDIAN APPLICATIONS

As Lydian is the fourth mode of the major scale, it's the natural choice for the IV chord in a major-key progression. **FIGURE 3** provides an example played over a I-IV-I progression in the key of G major: G Cadd9 G. G major pentatonic (G A B D E) note choices service the I chord, while C Lydian is dispatched for the IV chord. Notice how the ♯4 (F♯) adds a ♯11 quality to the Cadd9 chord. (♯11 is ♯4 one octave higher.) Some guitarists find this extension a little too active and avoid it, while others enjoy

Copyrighted material

its emotion-evoking capabilities and use it often. Other players, especially jazz musicians, go so far as to superimpose the Lydian mode over any major-type chord, despite its function in a progression (such as over the I chord).

In minor progressions, the Lydian mode finds its diatonic home on the often-encountered ♭VI chord. **FIGURE 4** shows a typical I-♭VII-♭VI in the key of B minor: Bm7 A Gmaj7. The B blues scale (B D E F F♯ A) handles the first two bars, and a full-blown G Lydian (G A B C♯ D E F♯) excursion envelopes the ♭VI chord in the last two bars.

The Lydian mode really sparkles when it has a chance to breathe. Some players write progressions expressly to exploit the harmonized chords from Lydian. Some common Lydian progressions in the key of A are: A B/A, A B7 and Amaj7 G♯m7 F♯m7 G♯m7.

THE SOLO

This month's solo is based on a 24-bar progression that exploits a II–I Lydian cadence in several keys: E (bars 1–8, 13–16 and 23–24), A (bars 9–12), C (bars 17–18), B♭ (bars 19–20) and A♭ (bars 21–22). Each set of II–I changes is solidified by a bass-note pedal on the tonic. Grab your ax, crank up the gain on your amp, and let's have a go.

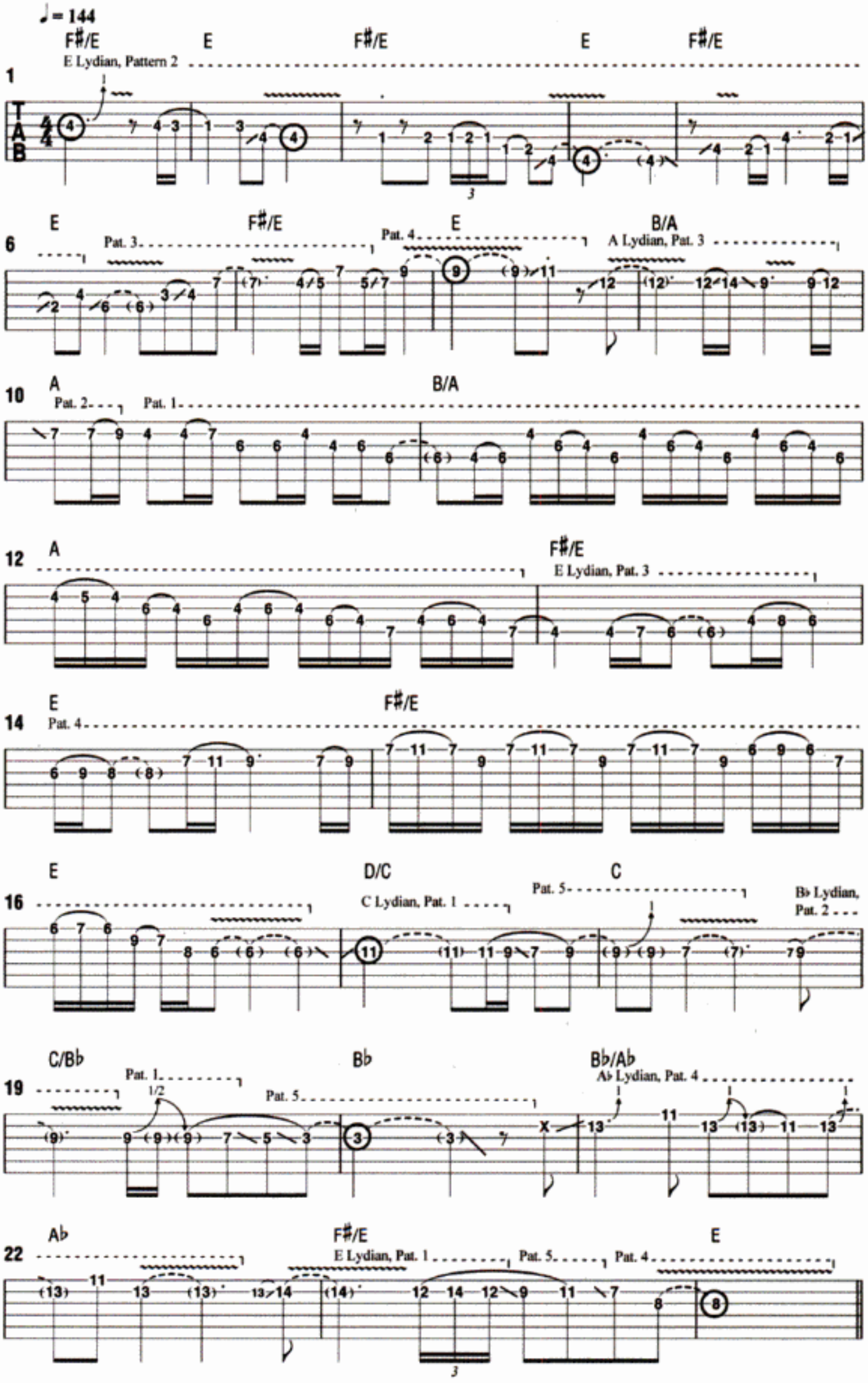
The solo begins (bars 1–6) in E Lydian (E F♯ G♯ A♯ B C♯ D♯), voiced way down the neck in Pattern 2. Bars 6–8 climb to Patterns 3 and 4 of E Lydian via a series of slides on the D, G and B strings. At bar 9 we shift to A Lydian (A B C♯ D♯ E F♯ G♯) for a series of legato moves along the B string. This descending line skirts the top portions of Patterns 3 and 2 and then settles down into Pattern 1 for a blistering display of G♯ minor pentatonic (G♯ B C♯ D♯ F♯) pyrotechnics in bar 11. (The G♯ minor pentatonic scale makes for a finger-friendly substitute for A Lydian.) At bar 13 it's back to E Lydian, with more fretboard flash ensuing in bars 15 and 16, set off by a moving hammer/pull maneuver along the high E string.

From here on out melodic hooks (laid out in call-and-response fashion) become the main theme of the solo. Bars 17 and 18 are derived from C Lydian; bars 19–20 draw from B♭ Lydian (B♭ C D E F G A); A♭ Lydian (A♭ B♭ C D E♭ F G) fuels bars 21 and 22; and the solo closes on E Lydian.

LISTENING REFERENCES

Steve Vai's "The Riddle" and Joe Satriani's "Flying in a Blue Dream" both feature excellent examples of Lydian soloing. The main riff in Led Zeppelin's "Dancing Days" is based on the Lydian mode, and the classic I–II Lydian progression is featured in the songs "Here Comes My Girl" by Tom Petty & the Heartbreakers and "Sara" by Fleetwood Mac. Strong examples of Lydian-based melodies can be found in "Blue Jay Way" by the Beatles, "Don't Stand So Close to Me" by the Police and the themes from "The Jetsons" cartoon show and the movie *The Natural*. ❐

FIGURE 5



ON DISC

Copyrighted material

STORMY CHANGES

CLASSIC SLOW-BLUES CHORD SUBSTITUTIONS

KEITH WYATT teaches blues guitar at Musicians Institute. He performs with the Blasters and has authored videos, books and articles on the blues and guitar.



T-BONE WALKER'S "They Call it Stormy Monday (But Tuesday's Just as Bad)" is one of the most-covered standards in the blues repertoire. The song, a 12-bar slow blues better known simply as "Stormy Monday," was first released in 1947. The two most influential interpretations since have been Bobby "Blue" Bland's 1962 version (featuring a sterling performance by guitarist Wayne Bennett) and the Allman Brothers Band's 1971 rendition from *At Fillmore East*. In the latter recording, the Allmans combined elements from Walker and Bland with touches of their own to create what remains the standard chord progression and arrangement for this blues classic.

Although the first half holds no harmonic surprises for those familiar with the standard 12-bar blues form, knowledgeable blues guitarists invariably quote T-Bone's chromatic rhythm playing embellishments in bars 3 and 4 (similar to those in **FIGURE 1**), which are known as *half-step shifts*. Bars 7 and 8, however, take a different direction, with a substitute progression replacing the usual static I chord. While the chords themselves are minor, the progression as a whole is drawn from the harmonized G major scale (G A B C D E F♯), with a chromatic passing chord added, two little twists that invariably throw minor-scale-oriented soloists for a loop.

As discussed in previous columns, two primary options for effective soloing over unusual blues changes are to stay within the scale of the key center and make choices by ear, or to build phrases from the notes of each successive chord. Given the G major tonality of these two bars, a good scale-based option is to go to the "sweet spot," the major third, B, bent up to from a whole step below, as in **FIGURE 2**. G minor pentatonic (G B♭ C D F) works well over both the V chord (in this case, D7 with A in the bass) in bar 9 and the iv minor (Cm7) in bar 10, another Allman-inspired variation.

FIGURE 3 shows a chord tone-based solo over the same section (bars 7–12); just a note or two from each arpeggio is enough to outline the harmony. If you're only used to soloing with scales, thinking about chord tones may slow you down a bit at first, but your ability to solo over all types of progressions will improve considerably once you learn how to "get inside" the changes. ❐

ON DISC

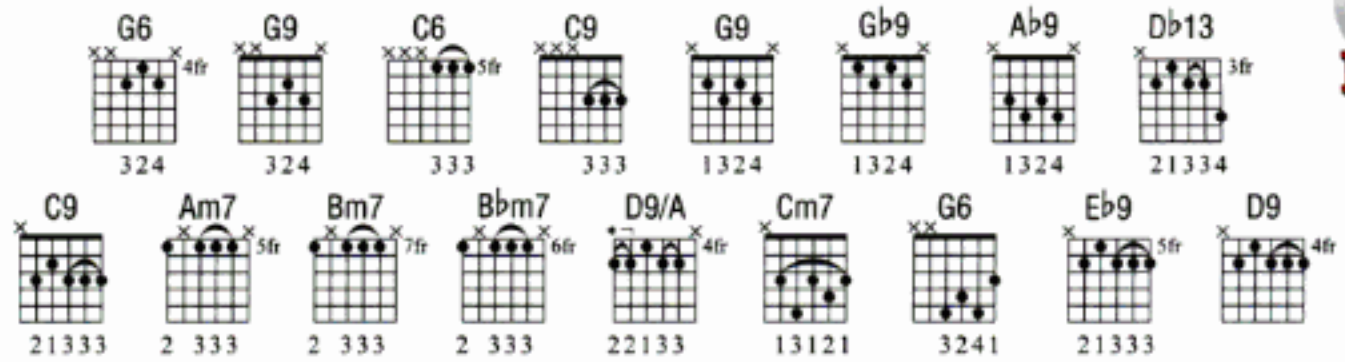


FIGURE 1

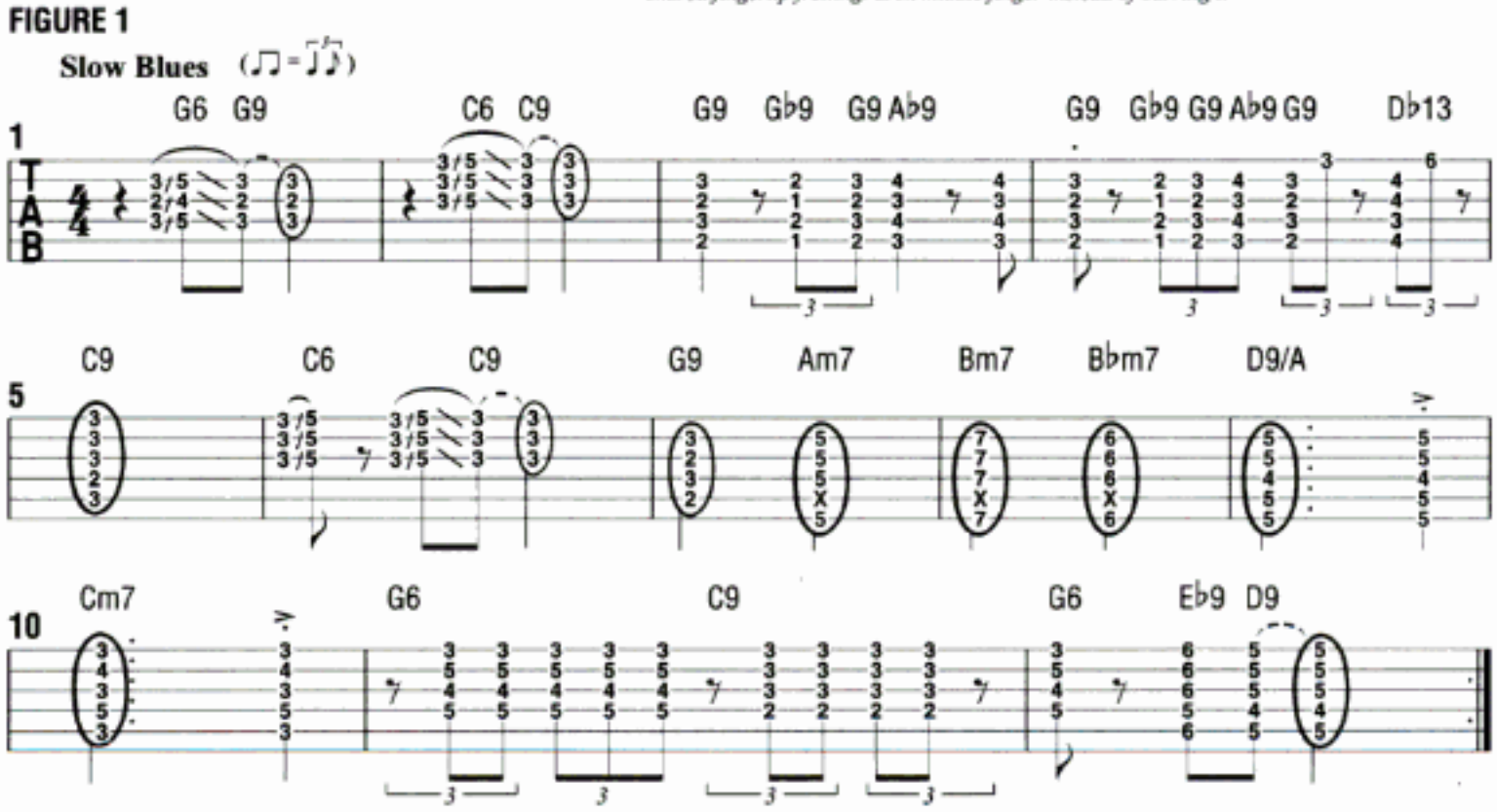


FIGURE 2 bars 7-12

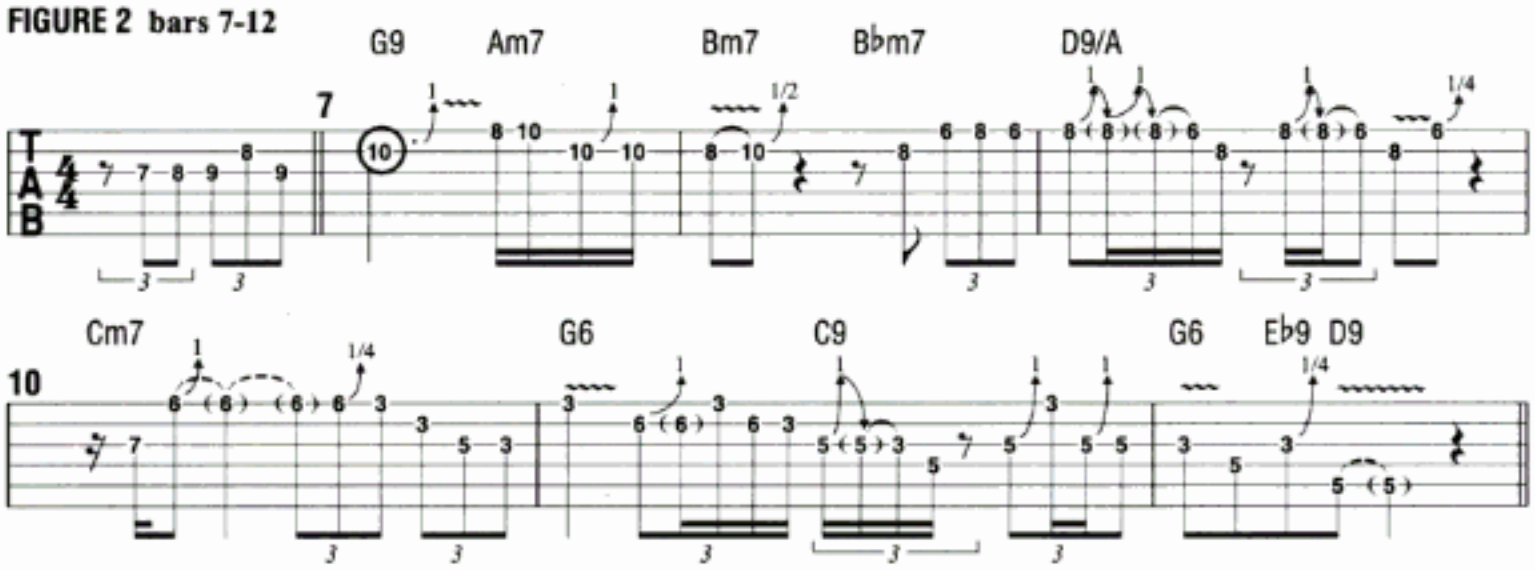
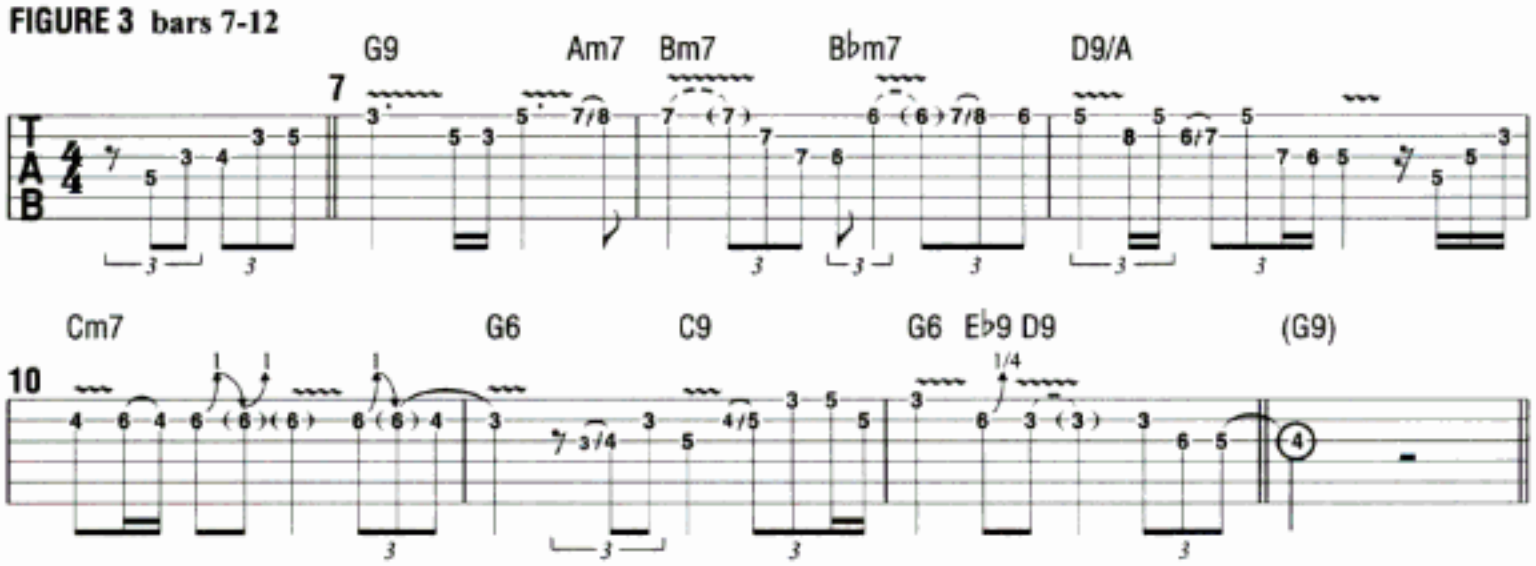


FIGURE 3 bars 7-12



HAMON/DALLE/RETNA (COLLINS)

Copyrighted material

EON G2
GENERATION 2

THE SHAPE OF PORTABLE SOUND

When JBL Professional introduced the EON Speakers, their new look and superb sound revolutionized portable sound forever. Often copied, but never equaled, the EON is still the best selling powered speaker in pro audio history with over 600,000 in use. Now in its second generation, the EON's trademark aluminum grill, integrated driver, horn, and cooling vents set the standard for clarity and coverage while its ingenious design actually cools the system as power is increased, ensuring years of reliable performance.

The EON 10G2 compact powered speaker, EONSUB G2 powered subwoofer, and EON G2 Systems, featuring the EON15 G2 and EON10 G2 powered speakers and mixers, continue EON's rugged, lightweight design. EON G2 Systems are perfect for the touring artist looking for easy setup in a range of full-coverage main system configurations while a single EON is the perfect all-in-one solution for the solo artist. Still the number one choice of more musicians and dj's than any other powered speaker, EON continues to lead with flexible, practical solutions for pro audio on the go.



EON is the shape of portable sound

- The Thermomaster® Total Thermal Management System®. A single piece, cast aluminum baffle integrates the woofer frame, horn, in MIC position and amplifier heat sink. Air movement in the finned ports dissipates heat - no internal or external cooling fans are required.
- Multi-angle enclosure for front of house or stage monitor application.
- Differential Drive® low frequency driver neodymium magnet for light weight and reduced distortion.

JBLPRO.COM

© 2008 JBL PROFESSIONAL

JBL PROFESSIONAL

H A Harman International Company

Copyrighted material

DISCOVERING DJANGO ON DISC

THE LURE OF GYPSY JAZZ, AND HOW TO PLAY "EL CAMINO DEL CHE"



JOHN JORGENSON is one of today's most respected and versatile guitarists. He is well known for his work with Emmylou Harris in the Desert Rose Band, his Tele-melting collaboration with Will Ray and Jerry Donahue in the Hellecasters, his six years working with Elton John and, in recent years, his mastery of "gypsy jazz" and the music of jazz guitar icon Django Reinhardt.

HI, AND WELCOME to my first column for *Guitar World*. I'll be writing each month about gypsy jazz and the technique of the great guitarist Django Reinhardt. My first exposure to Django's music was in 1978, when I was playing a gig at Disneyland. I spent half the day playing bluegrass mandolin and the other half playing Dixieland clarinet. I didn't really know anything about either one of those things, but I really needed the gig so I learned on the job!

During that time I got introduced to a lot of people that were into traditional jazz, such as Howard Alden—who is a great jazz guitarist but was only playing banjo back then—as well as a guy named Doug Mannix. They both did amazing stuff on the banjo, things I'd never seen before, and when I asked them if there was a guitar player that played in that style, they both said, "Oh, Django!" Soon after that, I picked up a recording of Django playing with violinist Stephan Grappelli and the Hot Club of France, and I just couldn't believe what I was hearing.

To me, Django made the acoustic guitar sound as exciting as the electric guitar, if not more so. And the fact that he had played all of that fantastic stuff with just two fingers—due to a disfiguring injury on his fretting hand—is just phenomenal. I immediately tried to learn to play in his style, and it has been a passion of mine ever since.

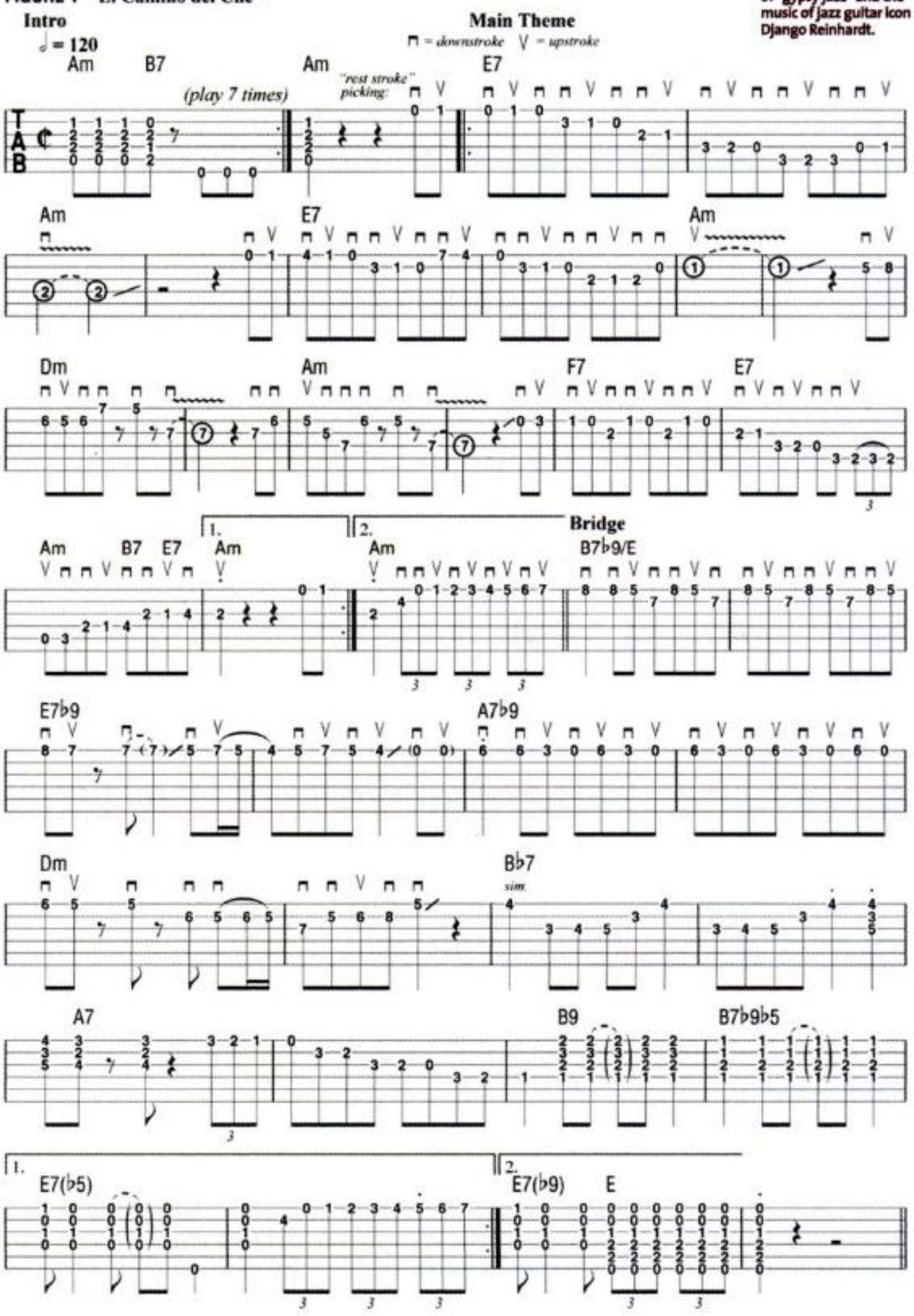
My latest record is called *Ultraspontane*, which is a word from the Luxembourg-ish language and means "very spontaneous." With this album I tried to broaden my palette and include influences such as Romanian gypsy music, Spanish gypsy music, which is basically flamenco, and some Latin music. There's a little bit of funk mixed in there. I love the traditional style, but I believe that for a genre to keep progressing, new songs and ideas must be introduced.

The first track on the record is "El Camino del Che," which was inspired by a film called *The Motorcycle Diaries*. **FIGURE 1** illustrates the intro, main theme and bridge. The song is in the key of A minor, and the intro simply alternates between Am and B7 chords, followed by a repeated open low E that makes reference to the five chord, E. The chord structure for the main theme alternates between the five chord, E7, and the one chord, Am, twice, followed by the four chord, Dm, back to Am, and then F7-E7-Am, with a quick B7-E7 at the end.

All of the single-note lines are played using a technique known as "rest-stroke" picking, which means that anytime you move from one string to another, you begin with a downstroke. It may sound simple enough, but it actually takes a while to get used to, especially if you're used to alternate picking fast single-note phrases.

This technique works well in this song because of the repeated three-note groups that move from string to string, and the initial downstroke on each new string serves to drive the melody line forcefully. ❐

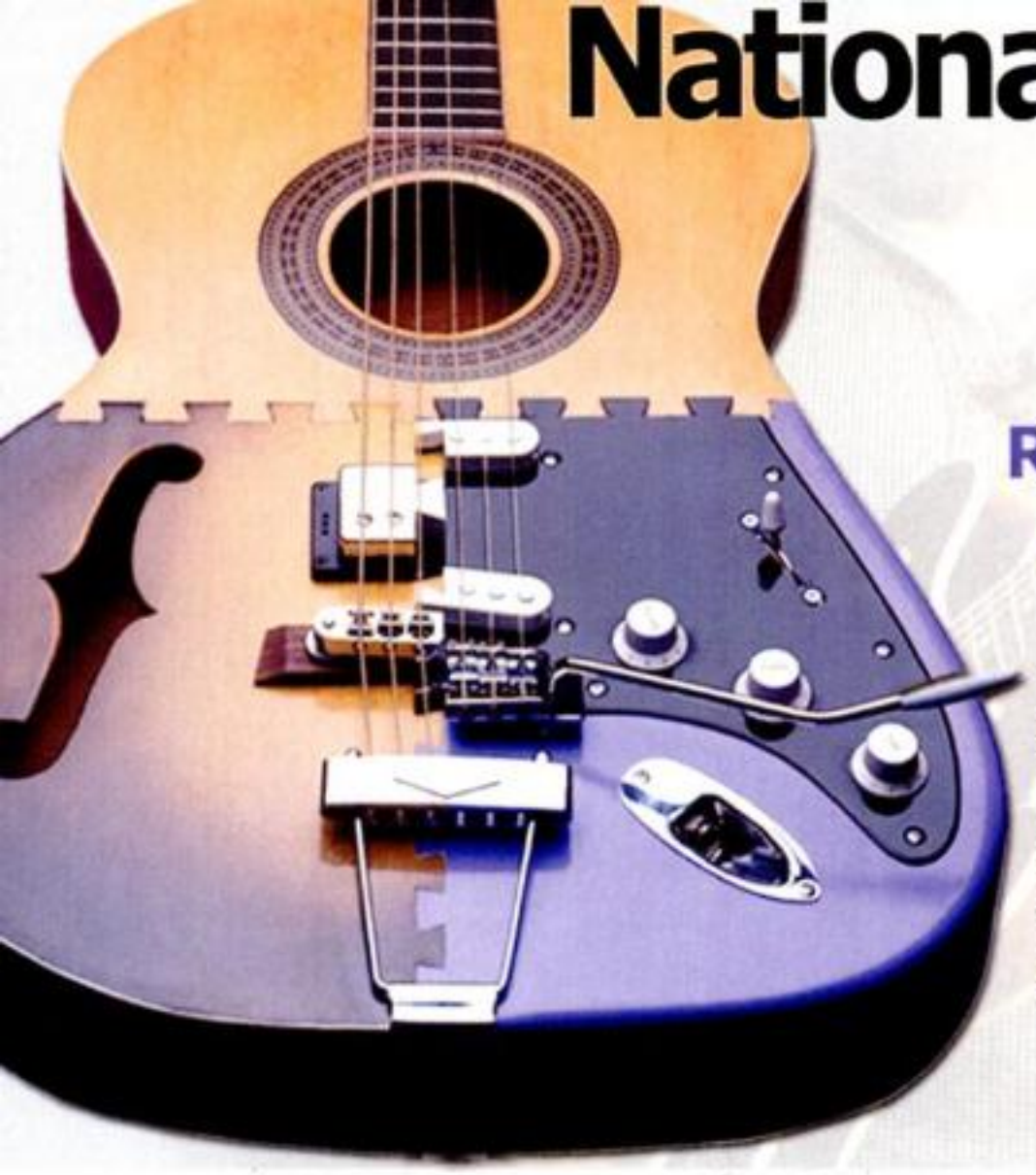
FIGURE 1 "El Camino del Che"



Copyrighted material

National Guitar Workshop

25 Great Years!



ROCK - JAZZ - BLUES- CLASSICAL

BEGINNER - INTERMEDIATE - ADVANCED

Since its inception in 1983, the National Guitar Workshop has brought together the finest teachers and world-renowned artists to offer the ultimate summer music education experience.

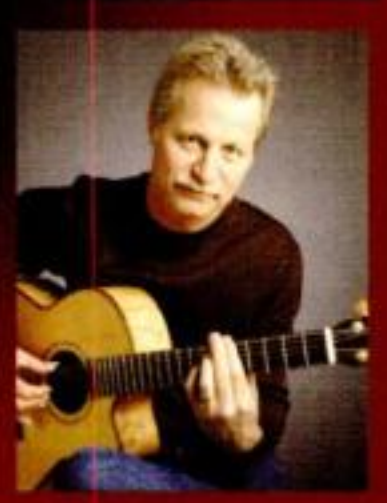
Our 2008 seminar guests represent some of the most talented and innovative players making music today. Please visit our website to learn more about semminar times, and special guest appearances.










Campus Locations

NEW MILFORD, CT - SEATTLE, WA - MCCLEAN, VA - LOS ANGELES, CA - AUSTIN, TX
NASHVILLE, TN - SAN FRANCISCO, CA - CHICAGO, IL

For a FREE Brochure Call:

800-234-6479

www.guitarworkshop.com

Copyrighted material

GIG RIG

CHOOSING A P.A. FOR CLUB DATES

EMILE MENASCHÉ is a guitarist, composer, journalist and author. He is editor-in-chief of *In Tune Monthly* and *DCI Today* and author of *How to Do Everything with GarageBand* (McGraw Hill) and *The Desktop Studio* (Hal Leonard). Emile has written music for documentaries, including *American Farm* and *God's Open Hand*.



FROM A SOUND reinforcement standpoint, bars and clubs come in two categories: those with good house systems and those with no system to speak of. Fortunately, many busy venues now provide not only a P.A. but often a pre-miked drum kit and amps as well.

But what if your gig takes you to a place with no sound equipment or a P.A. of poor quality? Hauling your own sound reinforcement rig presents challenges of its own. Space may be limited within the venue, you may have to set-up while staff and customers go about their business, and a soundcheck may be out of the question. Furthermore, you'll have to haul the system along with the rest of your usual gear.

For these reasons, the ideal system for your club gig should be compact and set up quickly. It should also have a relatively small footprint and yet be versatile enough to handle a range of room sizes and configurations.

INPUTS & OUTPUTS

WHEN PLANNING TO purchase a P.A., you must first determine your requirements. To figure how many inputs you'll need, decide what instruments will go through the system. Will the amps be miked? Will the bass go direct into the board? You should also determine if you need extensive monitoring facilities that allow you to set up individual mixes for each performer or a simpler setup. Likewise, ask yourself what size venues you plan to play to help you determine how powerful your system should be.

As an example, consider a typical five-piece band consisting of two guitarists using both electric and acoustic guitars, a drummer with a five-piece kit, a bassist and a keyboard player. Let's say that everyone but the drummer sings. We'll need four vocal mics, four direct inputs (one for each acoustic guitar, one for the bass and two for the stereo keyboards), five mic inputs for the drums and one mic for each guitar amp. That makes a total of 15 inputs that are needed. You could require fewer if you chose not to mike the amps or to use minimal miking on the drums, but chances are you'll find yourself wanting more inputs later on. So a 16-channel mixer with at least eight mic inputs is a minimum for a serious clubbing rig, and if it has stereo inputs for the keyboards, so much the better.

In this category, Mackie's VLZ series are ubiquitous for a reason: they perform well, are easy to use, come in a range of sizes, and are proven survivors of the gigging life. Peavey, Yamaha, Alesis, Behringer and other manufacturers also offer a range of analog and analog/digital mixers suitable for live performance.

In situations where compactness and quick setup are at a premium, look for gear that combines multiple functions, such as a mixer with built-in effects and/or feedback filters.

SPEAKERS

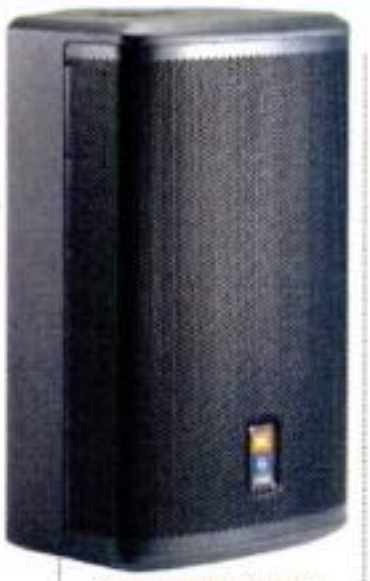
IN ANY OF the above cases, connecting the mixer to powered monitors may make your life easier. Mackie, JBL, Tapco, NADY and Peavey make a range of speakers that can feed the house. Look for monitors that are easy to mount on stands, have accessible controls, and provide enough wattage and clean headroom to meet your needs. For a small club, a pair of 12-inch bi-amped monitors, like JBL's PRX512Ms or Mackie's SRM450s, should do nicely (you may even be able to get away with 10-inch models if you're not sending the bass through the P.A.). If you need to pump more bass through the P.A., you might consider systems with 15-inch woofers. In any of the above cases, speaker stands are recommended. Not only does raising the speaker off the ground give you better sound delivery but it's also more space efficient.

If you regularly gig at larger venues, look for monitors that can be daisy-chained to create a larger system, or consider using separate power amplifiers with passive speakers, a more flexible, albeit less compact, option.

In addition to the house speakers, consider the monitors that will feed the musicians onstage. These, too, can be powered units like the Fender 1270P, which can connect directly to one or more or your mixer's auxiliary feeds. If your band members are picky about their monitor mixes, you could opt for one powered wedge per member. Connecting each to its own auxiliary output from the mixer will let you create individual monitor feeds.

MICROPHONES & D.I. BOXES

MIC CHOICE IS also important. Singers should use vocal mics such as the Electro-Voice N/D967 or Shure's ubiquitous SM58 (as opposed to singing through an instrument mic like the Shure SM57). Because you might find yourself working in less than ideal conditions, look for a hypercardioid mic with good feedback rejection. For instrument and amps, there are many choices. The SM57 is still the standard for guitar amps and is widely used on drums. But for the latter, consider mic pack, such as the Peavey DMS-5, which includes five mics designed for drums, mounting clips and cables. Sennheiser, Audix, Shure, and CAD are among the companies offering similar packages. The more compact of these share one benefit: you can leave the clips mounted to the drums, so mounting the mics takes only a few seconds.



JBL PRX512M

> **THE IDEAL SYSTEM FOR YOUR CLUB GIG SHOULD BE COMPACT AND SET UP QUICKLY.**

Electro-Voice N/D967



For acoustic guitars, keyboards and bass, you'll need direct boxes, such as the Whirlwind IMP 2 or Radial JDI MK3 passive direct box. A switchable ground lift is very handy if you're going from club to club, as wiring problems at the venue can cause noise in your system.

PROCESSING

AS FOR EFFECTS, you don't need much. If you've opted for a mixer with decent-sounding built-in reverb, you should be covered for spatial ambience. However, you should get a noise gate for every mic. The Samson S Gate 4 and the dbx 1074 each offer four channels of gating, enough to cover the vocal mics in the setup we described.

Feedback can be a problem in any venue, but it is especially troublesome when the audio gear is not permanently installed, as it hasn't been shaken down to eliminate a particular room's problem frequencies. A feedback eliminator, such as the Peavey Feedback Ferret D or the dbx AFS 224, is a useful aid. Consider having one unit for the house speakers and one for the stage monitors.

EXTRAS

BE SURE TO account for accessories: speaker stands, mic cables (bring spares), speaker cable, a multichannel audio snake and several high-quality extension cords. Consider at least one good-quality outlet box, like the Monster Power PowerCenter PRO 800, or a power conditioner, such the Furman M-8. These will make it easier to plug in your side equipment. They'll also optimize the power going to your gear, something that will improve sound quality across the board. Finally, leave something in your budget for racks, cases and carts to haul everything in and out. A rolling mixer tack with drawers and an equipment rack will let you keep the bulk of your system hooked up, making for fast setup and breakdown. ❐

Copyrighted material

The Pedals That Make The Tone



For 30 years, BOSS has been the world leader in innovative guitar and bass effects pedals, multi-effects, rhythm machines, personal digital studios and more. With their unmistakable killer tone, BOSS pedals continue to define the sound of today's rock music.

For more in-depth tips, including which pedals to use for which sections, visit **www.BossUS.com/tone**

10

AUTHENTIC BOSS

TEN MILLION
COMPACT PEDALS SOLD

BOSS®

All references to specific artists and songs are strictly for comparison purposes. The artists referenced herein do not sponsor or endorse BOSS® pedals or Roland®, and are not affiliated with BOSS® or Roland® in any way. BOSS® and Roland® make no representation regarding the actual equipment used by the various artists to achieve their distinct sounds.

Here are the tones for this month's songs. Use the pedals with level settings as shown, and chained in this order:

"Almost Easy" - Avenged Sevenfold



DD-3 **ML-2** **GE-7**

"Barracuda" - Heart



FBM-1 **BF-3**

"Slow Ride" - Foghat



DS-1 **RV-5**

"Thunderhorse" - Dethklok



ML-2

"Lake Bodom" - Children of Bodom



MT-2

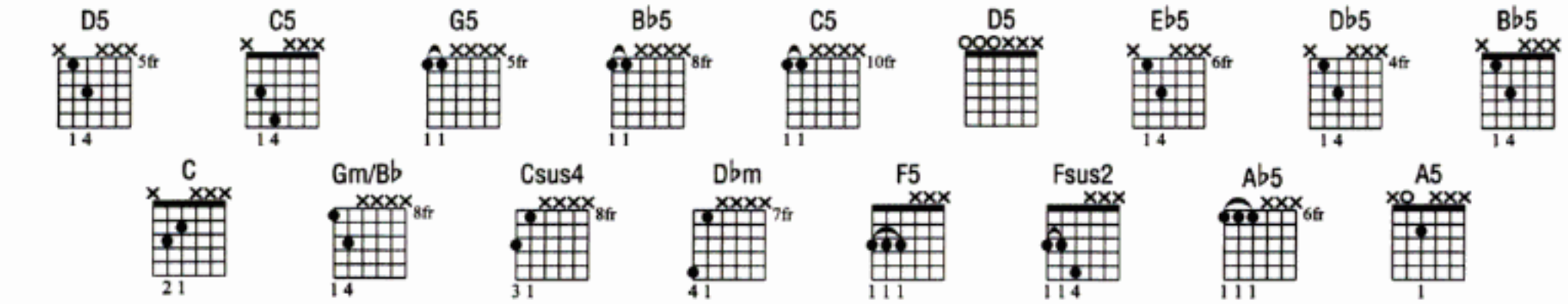
Pedal settings by **Paul Hanson**, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Warner Bros.



"ALMOST EASY" AVENGED SEVENFOLD

As heard on **AVENGED SEVENFOLD** (WARNER BROS.)
Words and Music by **Matthew Sanders, James Sullivan, Brian Haner, Jr. and Zachary Baker** ✶ *Transcribed by* **Jeff Perrin**

Guitars are in drop-D tuning down one half step (low to high, D♭ A♭ D♭ G♭ B♭ E♭).
Bass tuning, low to high: D♭ A♭ D♭ G♭.
All pitches sound in the key of D♭ minor, one half step lower than written.



A **Intro** (0:00)

Moderately Fast ♩ = 174



Gtrs. 1 and 2 repeat Rhy. Fig. 1



Bass repeats Bass Fig. 1 simile

© 2007 EMI APRIL MUSIC INC. AND DARKNESS COATS US PUBLISHING.
ALL RIGHTS CONTROLLED AND ADMINISTERED BY EMI APRIL MUSIC INC.
ALL RIGHTS RESERVED. INTERNATIONAL COPYRIGHT SECURED. USED BY PERMISSION.
REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.
Copyrighted material

"ALMOST EASY"

(0:16)

D5 Eb5 Db5 Bb5 Db5 D5

Gtr. 3 | Gtrs. 1 and 2

9

15 17

P.M.

Gtrs. 1 and 2

Gtrs. 1 and 2 substitute Rhy. Fill 1 first time (see below)

Bass

Bass Fig. 2

1. | 2.

B Verses (0:27, 1:11)

1. I feel insane every
2. Shame pulses

N.C. N.C. (G5) (Ab5) (G5) D5

12

end Bass Fig. 2 *Bass Fig. 3*

single time I'm asked to compromise 'cause I'm afraid
through my heart from the things I've done to you It's hard to

N.C. (G5) (Ab5) (G5)

15 *(repeat previous bar)*

end Bass Fig. 3

and stuck in my ways and that's the way it stays
face but the fact remains that this is nothing new

D5 N.C. (G5) (Ab5) (G5)

Gtrs. 1 and 2

18

P.M.

Bass repeats Bass Fig. 3

Rhy. Fill 1 (0:16)

Gtrs. 1 and 2

D5 Eb5

P.M.

Copyrighted material

(0:38, 1:22)

So how long did I expect love to outweigh ignorance
I left you bound and tied with suicidal memories

D5 N.C. (G5) (A♭5) (G5)

Gtrs. 1 and 2

22

P.M. P.M. P.M.

Bass

Now that look on your face I may have forced the scale to tip
selfish beneath the skin but deep inside I'm not insane

D5 N.C. (G5) (A♭5) (G5)

Gtrs. 1 and 2

26

P.M. P.M.

Bass plays Bass Fig. 3 (see bar 14)

C **Pre-chorus** (0:49, 1:33)

I'm not insane I'm not insane
I'm not insane I'm not not insane

D5 C C5 B♭5 Gm/B♭ Csus4 D♭m

Gtrs. 1 and 2

30

P.M. P.M. P.M. P.M. P.M.

Bass

D **Chorus** (1:00, 1:44, 3:18)

Come back to me it's almost easy

(Mother) (Set it

F5 Fsus2 F5

34

Bass Fig. 4

2nd and 3rd times, skip ahead to **E** *1st time, go back to* **B** *2nd Verse*

Come back again it's almost easy

off)

D5 N.C. (G5) (A♭5) (G5)

38

P.M.

end Bass Fig. 4

Copyrighted material

BOSS
www.BossUS.com

"ALMOST EASY"

E (1:54, 3:28)

Come back to me it's almost easy

(You learned your lesson)

D5 F5 G5 F5 Fsus2 F5

Gtrs. 1 and 2

42

Bass plays Bass Fill 1 (see below) *Bass plays Bass Fig. 4 simile (see bar 34)*

Come back again it's almost easy

(It was your fault)

(2nd time) (It's still your fault)

D5

46

F (2:06)

2nd time, skip ahead to J *Outro*

N.C. (G5) (A♭5) (G5) D5 E♭5 D♭5 B♭5 D♭5

50 P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 2 (see bar 9)

D5 1. N.C. 2. N.C. (G5) (A♭5) (G5)

53 P.M. P.M. P.M.

G **Guitar Solo** (2:17)

(w/double-time feel)

D5 F5 G5 A♭5 F5 G5 A♭5

Gtr. 4 (elec. w/dist.)

56

Gtrs. 1 and 2

Rhy. Fig. 2 *end Rhy. Fig. 2*

P.M. P.M.

Bass

Bass Fig. 5 *end Bass Fig. 5*

Bass Fill 1 (1:54, 3:28)

D5 F5 G5

Copyrighted material

"ALMOST EASY"

D5 F5 G6 Ab5

Gtrs. 1 and 2 repeat Rhy. Fig. 2

Gtr. 4

60

Bass repeats Bass Fig. 5

D5 F5 G6 Ab5

62

(2:28)

D5 C5 G5

Gtrs. 1 and 2 play Rhy. Fig. 1 twice (see bar 1)

Gtr. 4

64

Gtr. 3

Gtr. 3

Bass plays Bass Fig. 1 twice simile (see bar 1)

Bb5 C5 D5 C5

67

G5 Bb5 C5

70

H **Bridge** (2:44)

Now that I've lost you it kills me to say (Hurts to say) I tried to hold on as you

D5 F5 C5

Gtr. 3

72

Gtrs. 1 and 2

Bass

Copyrighted material

BOSS
www.BossUS.com

slowly slipped away I'm losing (Ooh) thefight I treated you so wrong now

A5 B♭5 F5 C5

Gtrs. 1 and 2

75

Bass

let (Ooh) me make it right (Make it all right)

A5 B♭5 C5

79

I **Breakdown** (3:07)

I'm not insane I'm not insane Ha ha ha ha ha

D5 C C5 B♭5 Gm/B♭ Csus4 D♭m

Gtr. 3 (w/filter effect)

Rhy. Fig. 3 *end Rhy. Fig. 3*

83

**first chord doubled by Gtrs. 1 and 2*

go back to **D** *Chorus*

I'm not insane I'm not not insane

D5 Csus4 D♭m

Gtr. 3 repeats Rhy. Fig. 3

Gtrs. 1 and 2

87 P.M. P.M.

Bass

J **Outro** (3:40)

D5 E♭5 D♭5 B♭5 D♭5 D5

Gtrs. 1 and 2

91 P.M. P.M. P.M. P.M.

Bass plays Bass Fig. 2 (see bar 9)

1. N.C.

94 P.M. P.M.

2. N.C. (G5) (A♭5) (G5)

P.M.

Copyrighted material

Save $30
27th Anniversary Publisher's Discount!

The #1 World Best-Selling Ear Training Method for 27 Years

They laughed when I said they could have Perfect Pitch

... until I showed them the simple secret —and they heard it for themselves!



David-Lucas Burge

- Name any note or chord – by EAR!
- Sing any desired pitch at will
- You'll hear it for yourself – immediately.
- Copy music straight off a CD
- Play by ear – instead of searching by hand
- Identify keys of songs just by listening
- Perform with confidence
- Compose music in your head
- Enjoy richer, finer music appreciation
- You'll open a new door to new talents...

The true story behind the worldwide #1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer at our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire.

"*You* could never be as good as *Linda*," she would taunt. "*Linda's* got *Perfect Pitch*."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact notes and chords*—all BY EAR; how she could sing any tone—*from memory alone*; how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank. *Her EAR is the secret to her success* I thought. How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know notes and chords just by *hearing* them? It seemed impossible.

Finally I couldn't stand it anymore. So one day I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "*Can I test you sometime?*"

"OK," she replied.

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll *never* guess F♯, I thought.)

I had barely touched the key.

"F♯," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E♭," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

Now I started to boil. I called out more tones, trying hard to make them increasingly difficult. But each note she sang perfectly on pitch.

I was totally boggled. "*How in the world do you do it?*" I blurted.



"How in the world do you do it?" I blurted. I was totally boggled. (age 14, 9th grade)

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. I was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians*, yet they can't tell a C from a C♯? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette. It all seemed so odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I got my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note *over* and *over* to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all sounded the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen NATURALLY. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

Copyrighted material

Order now online at this Special Offer Page:
www.PerfectPitch.com/27years

Get $30 off + 2 Bonus CDs + FREE shipping. Use VIP code: GUITAR-22-Y

Call now 24 hours:
1-888-745-8880
Outside USA & Canada call: 641-472-3100

sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—*I too could name the tones by ear!* It was simple. I could hear how F♯ sounds one way, while B♭ has a *totally different sound*—sort of like "hearing" red and blue!

The realization struck me: THIS IS PERFECT PITCH! This is how Bach, Beethoven, and Mozart could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist).

She *laughed* at me. "You have to be *born* with Perfect Pitch," she asserted. "You can't *develop* it."

"You don't understand how Perfect Pitch works," I countered. I sat her down and showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she also had gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones for us to magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in.

Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamed I would later cause such a stir in the academic world. But when I entered college and started to explain my discoveries, professors *laughed* at me.

"You must be *born* with Perfect Pitch," they'd say. "You can't *develop* it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*.

You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music theory courses. Perfect Pitch made everything easier—my ability to perform, compose, arrange, transpose, improvise, and even sight-read (because—without looking at the keyboard—you know you're playing the correct tones).

And because my ears were open, music sounded richer. I learned that music is truly a HEARING art.

Oh, you must be wondering: whatever happened with Linda? Excuse me, I'll have to backtrack . . .

It was now my senior year of high school. I was nearly 18. In these three-and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my *final chance*.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale*.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Afterwards, I scoured the bulletin board for our grades. Linda received an A. This was no surprise.

Then I saw that I had scored an A+.

Sweet victory was music to my ears, mine at last! —D.L.B.

#1 WORLD BEST SELLING 27 YEARS EAR TRAINING METHOD

Join musicians around the world who have already discovered the **secrets** to **Perfect Pitch**.

For 27 years, we've received letters from musicians in 120 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion*
- "Someone played a D major chord and I recognized it straight away. *S.C., bass*
- "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano*
- "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student*
- "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student*
- "It's so simple it's ridiculous. *M.P., guitar*
- "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards*
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar*
- "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' *L.H., voice/guitar*
- "What a boost for children's musical education! *R.P., music teacher*
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass*
- "Although I was skeptical at first, I am now awed." *R.H., sax*
- "It's like hearing in a whole new dimension." *L.S., guitar*
- "I started crying and laughing all at the same time. *J.S., music educator*
- "I wish I could have had this 30 years ago!" *R.B., voice*
- "This is absolutely what I had been searching for." *D.F., piano*
- "Mr. Burge—you've changed my life!" *T.B., student*
- "Learn it or be left behind." *P.S., student* . . .

Now it's YOUR turn!

For 27 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager *(plus research at two leading universities—see www.PerfectPitch.com/research)*.

Now you can hear it for yourself! It's easy and fun—and *guaranteed* to work for YOU—regardless of your instrument, your playing style, or your current ability.

Order your own **Perfect Pitch® Ear Training SuperCourse** and listen to the first CD. We promise you will *immediately* hear the Perfect Pitch colors that David-Lucas starts you on—or return the course for a full prompt refund (you've got our 27-year word on it).

You can even check out your progress at no risk. You must notice *immediate* and *dramatic advancements* in 1) your ear, 2) your playing and singing, and 3) your *enjoyment* of music, or return your course for a full prompt refund, *no questions asked*.

Imagine the talents that Perfect Pitch can open up in YOU to advance *your* playing, *your* singing, *your own* creativity and confidence. *Then again, how will you ever know unless you listen for yourself?* There's no risk. Order your course now and *HEAR IT for YOURSELF!*

HEAR IT FOR YOURSELF! Save $30, get FREE shipping + 2 Bonus CDs! Our 27 Year Offer!

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.

The **Perfect Pitch® Ear Training SuperCourse** by David-Lucas Burge



You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** *(see below)*. For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:
You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked*. If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a $15 gift)—even if I return my course for a refund. I also get **FREE**: Perfect Pitch for Children (a $15 gift).

Our **27 Year Celebration** also includes:
FREE SHIPPING worldwide to your door!

Use Your Credit Card or Debit Card to Choose a Monthly **Easy Pay Plan**: (more online)

- ❑ **10** payments of $13.90 (+ $1.95/month service charge)
- ❑ **5** payments of $27.80 (+ $1.95/month service charge)
- ❑ **1** payment of $139 (no service charge)

CARD NUMBER EXPIRATION DATE

Your **discount** price: only $139. (List : $169.)
You save $30 with publisher discount.

❑ Send **Check** or **Money Order**

Send your personal check or money order for just $139 payable to **PerfectPitch.com**. You save $30 and get free shipping worldwide. (International orders: Please submit your money order in U.S. funds.)

NAME TELEPHONE NUMBER

ADDRESS

CITY STATE ZIP

EMAIL ADDRESS (We promise we'll never give out your info to anyone, ever!)

INSTRUMENT(S) YOU PLAY (please include VOICE if applicable)

► Mail to: Or fax to: (641) 472-2700

PerfectPitch.com/27years
VIP Code: Guitar22Y (Free ship/$30 off/2 free CDs)
1200 E. Burlington Avenue, Fairfield, IA 52556

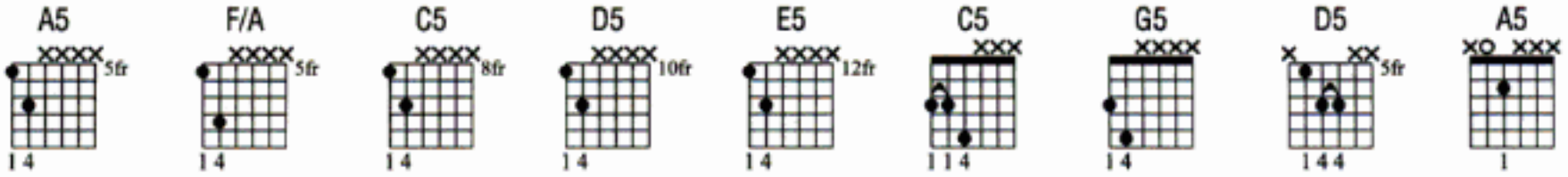
Copyrighted material

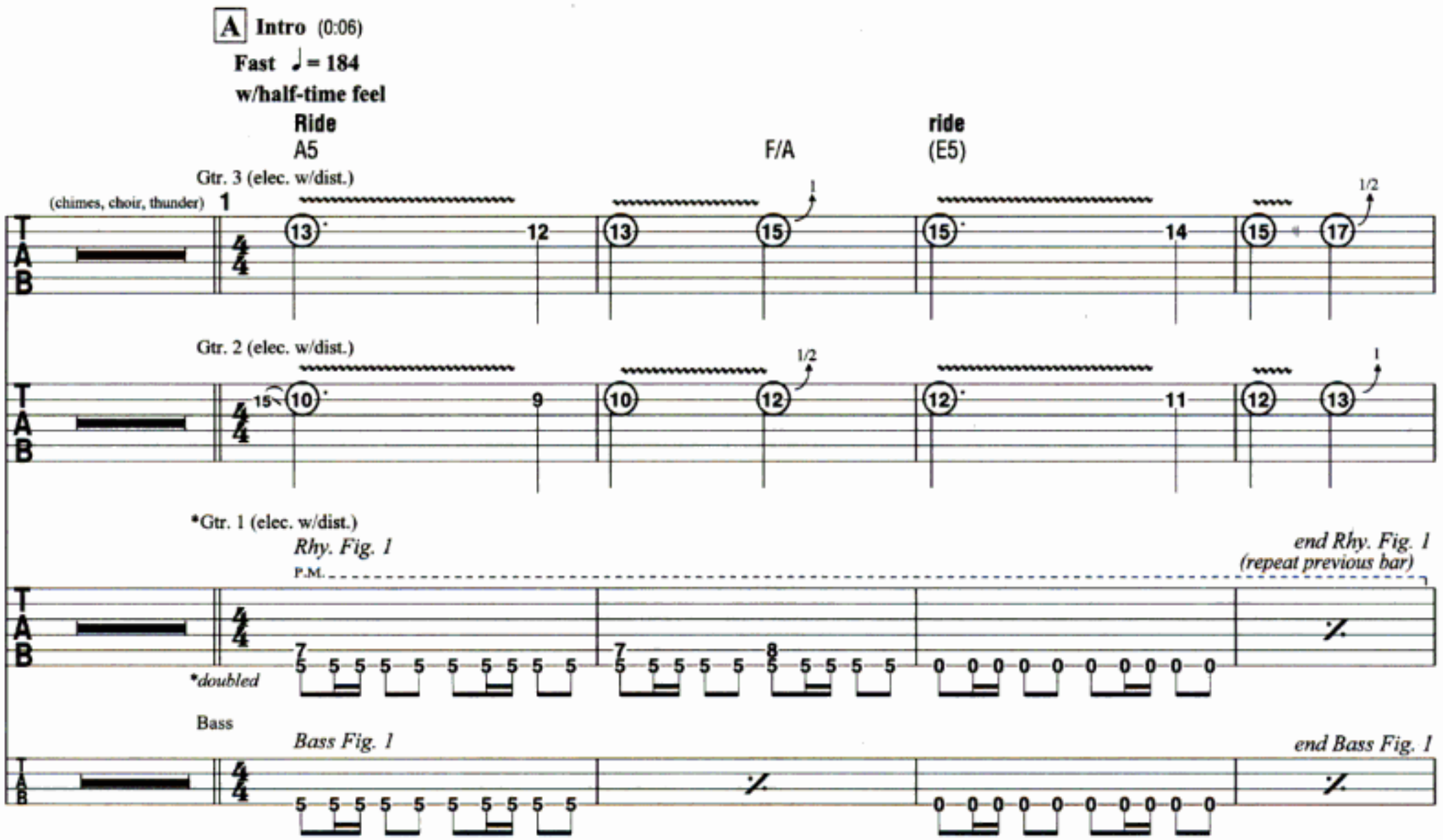


"THUNDERHORSE" DETHKLOK

As heard on **THE DETHALBUM** (WILLIAMS STREET)
Words and Music by **Brendon Small** ✶ *Transcribed by* **Jeff Perrin**

All guitars are tuned down two whole steps (low to high, C F B♭ E♭ G C).
Bass tuning (low to high): C F B♭ E♭.
All music sounds in the key of F minor, two whole steps lower than written.





ALL RIGHTS RESERVED. USED BY PERMISSION.
Copyrighted material

"THUNDERHORSE"

B (0:16)
(end half-time feel)

Thunder **thunder** **thunder** **thunder**

(A5)

Gtr. 3

9

Gtr. 2

Gtr. 1

P.M. P.M. P.M. P.M.

Bass

A5 C5 D5 E5

Gtr. 3

13

Gtr. 2

Gtr. 1

P.M.

fing.: 3 2 3 1 3

Bass

(1.) Thunderhorse
(2.) Thunderhorse

Thunderhorse
Thunderhorse

Revenge

(A5) (E/G♯)

Gtrs. 2 and 3 play first time only

15

Rhy. Fig. 2 *end Rhy. Fig. 2*

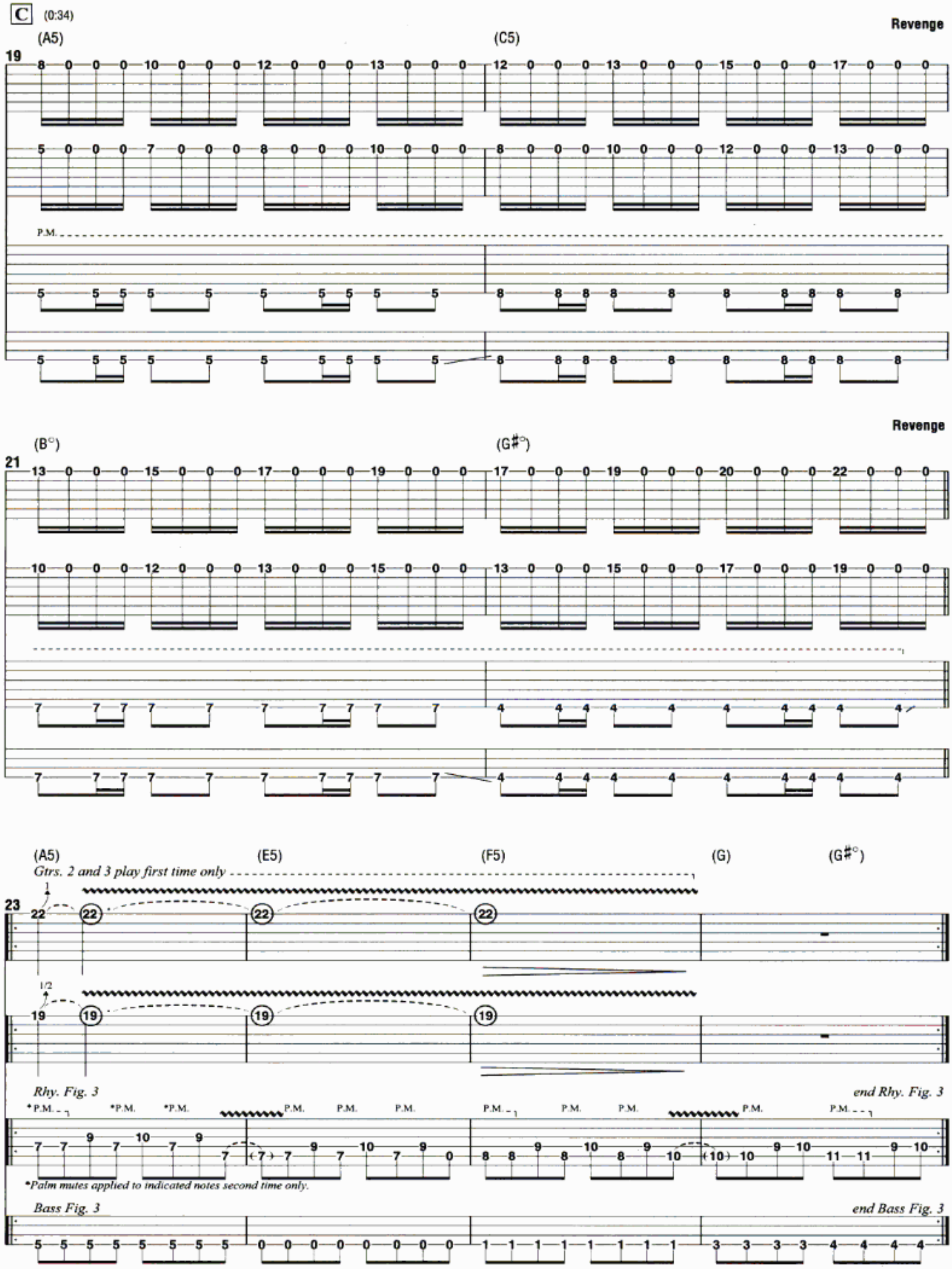
P.M. P.M. P.M. P.M. P.M. P.M.

Bass Fig. 2 *end Bass Fig. 2*

Copyrighted material

"THUNDERHORSE"

The Pedals That Make The Tone
www.BossUS.com tone



Copyrighted material

BOSS
www.BossUS.com

"THUNDERHORSE"

D (0:50)

(Am) (G/B) (C) (Dm)

Gtr. 1

27 *Rhy. Fig. 4* *(repeat previous two bars)*

Bass

(Am) (G/B) (C) (Dm) (Am) (G/B) (C) (Dm)

Gtr. 1 plays Rhy. Fig. 4 twice (see bar 27)

Gtr. 4 (elec. w/dist.)

31

Gtr. 2

Gtr. 3

Bass

E (1:00)

w/half-time feel

Thunder **horse**

(Am) (E)

Gtr. 4

35

Gtr. 2

Gtr. 3

Gtr. 1

P.M.

Bass plays Bass Fig. 1 twice (see bar 1)

Thunder **horse**

(Am) (E)

Gtr. 1

39

P.M.

Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone

H (1:42)

Thunder (A5) — **Thunder** (E/G♯)

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 15)

Gtr. 3

59

Gtr. 2

Bass plays Bass Fig. 2 twice (see bar 15)

Thunder (A5) — **horse** (E/G♯)

63

I (1:53)

Thunderhorse A5 C5 D5 — **Thunderhorse** A5 C5 D5

Gtr. 5 (elec. w/dist.; enters 3rd time)

67

(play 3 times)

Gtr. 4

(play 3 times)

fing.: 3 2 3 1

Gtrs. 2 and 3 (play 1st time only) *(play 3 times)*

(Gtr. 1)

Gtr. 1

**Gtr. 2 plays bottom note*

Bass *(play 3 times)*

Copyrighted material

"THUNDERHORSE"

The Pedals That Make The Tone
www.BossUS.com/tone

J (2:00)

(A5) (E5) (F5) (G) (G♯°)

Gtr. 1 plays Rhy. Fig. 3 eight times (see bar 23)

Gtr. 4

71

Gtr. 5

**Gtr. 5 plays note on the right side of slash.*

Bass

Bass Fig. 6

(A5) (E5) (F5) (G) (G♯°)

75 Bass

end Bass Fig. 6

K (2:11)

(A5) (E5) (F5) (G) (G♯°)

Gtrs. 2 and 3

**Riff A*

79

**Gtr. 3 substitutes notes in parenthesis.*

Bass plays Bass Fig. 3 (see bar 23)

(A5) (E5) (F5) (G) (G♯°)

Gtrs. 2 and 3 play Riff A 10 times (see bar 79)

Gtr. 5

(play 5 times)

83

Gtr. 4

1/2

(play 5 times)

**Quick slide performed 1st time only.*

Bass plays Bass Fig. 3 (see bar 23) first time, Bass Fig. 6 (see bar 71) second time, and first four bars of Bass Fig. 6 (see bar 71) fourth and fifth times

(A5) A5

Gtr. 1

87 P.M. P.M.

Bass

Copyrighted material

The PerfectGuitar

A Gear Buying Experience!

Of course we have great prices, free shipping, satisfaction guarantees and the best gear...But what makes us different?

Our people... Experienced players dedicated to helping you find YOUR perfect guitar. **Our web site...** When you shop online at www.ThePerfectGuitar.com, you'll see every guitar in every price range individually photographed. We call it the Guitar You See Is the Guitar You Get. **Our service...** Service is not just a buzzword at TPG, it's a lifestyle... **Our quality control...** When your gear arrives, it'll be ready to play. We set up and quality check every guitar, amp and cabinet before it's shipped. **Our commitment...** To being your lifetime music store. From your first guitar to your last, you'll never have to worry about shopping at another guitar store.

Plug In *to your EXPERIENCE today...*

ThePerfectGuitar.com

Toll Free: 877.751.4339

6441 Jones Creek Road • Baton Rouge, LA 70817



Robert Ward
V.P. of Operations

The PerfectGuitar's

EG-1 Giveaway!

Valued at:

$700.00

Register online @:

www.myperfectguitar.com/traveler/gw

Copyrighted material

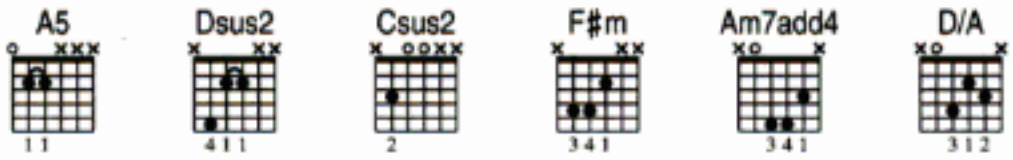


"SLOW RIDE" FOGHAT

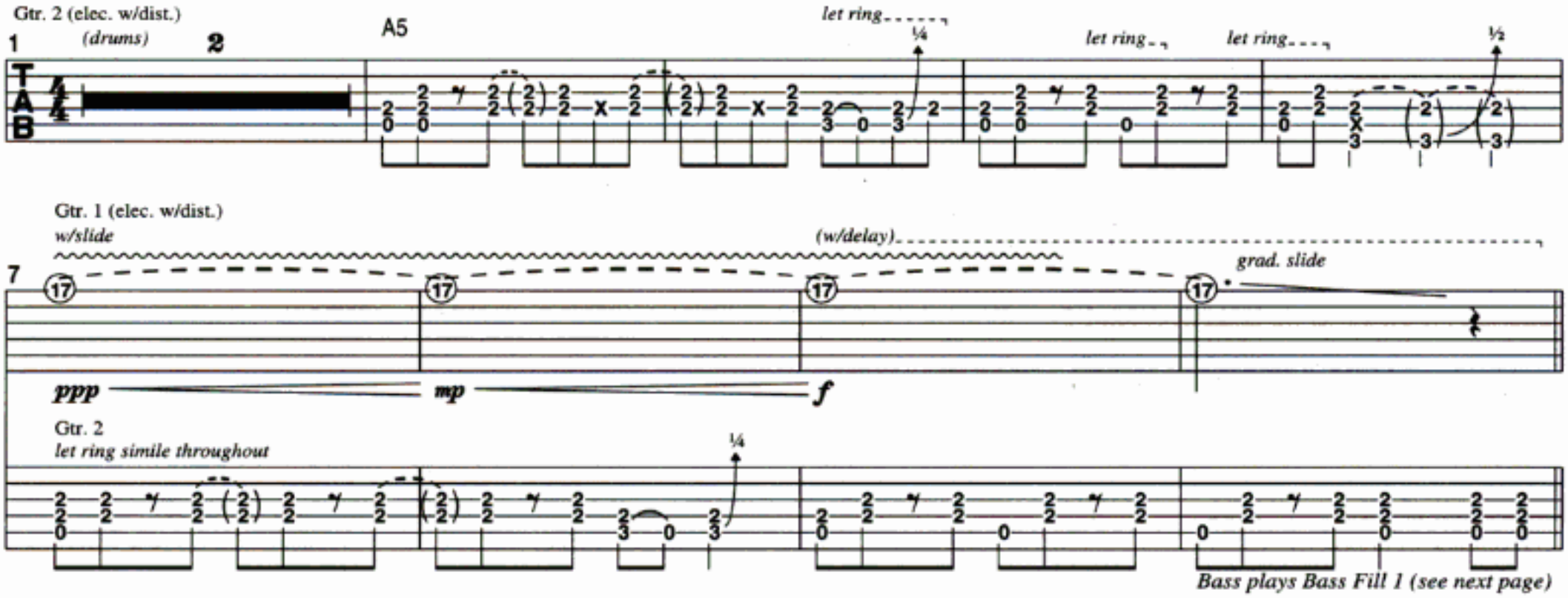
As heard on **THE BEST OF FOGHAT** (RHINO)
Words and Music by **David Peverett** ✶ *Transcribed by* **Jeff Perrin** ✶ *Bass transcription by* **Matt Scharfglass**

Gtr. 1 (w/slide) is in open E Tuning (low to high, E B E G♯ B E).

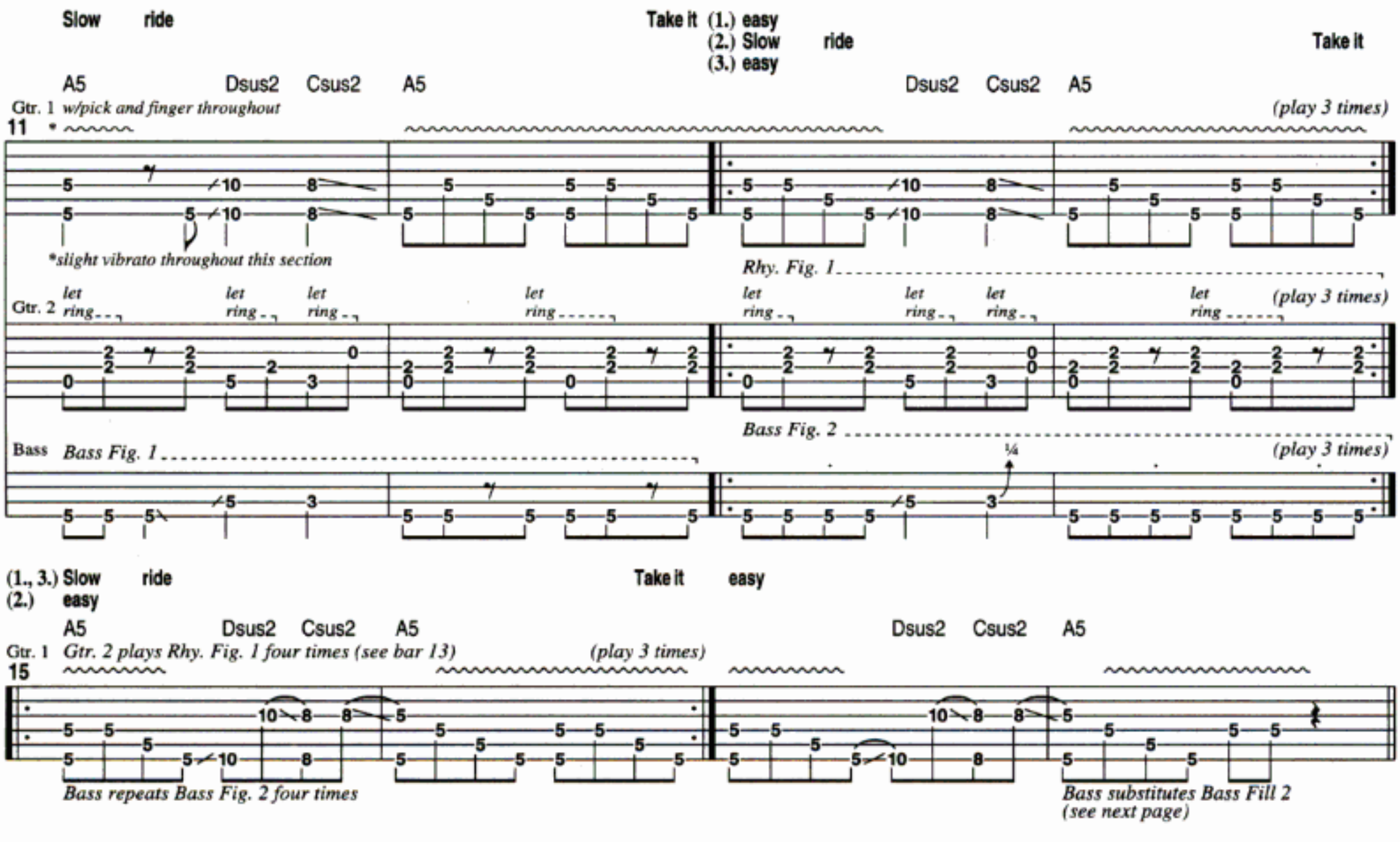
chords for Gtr. 2 (standard tuning)



A Intro (0:00)
Moderately ♩ = 114



B 1st Chorus (0:20)



© 1975 (RENEWED) LOENTZ MUSIC.
ALL RIGHTS ADMINISTERED BY WB MUSIC CORP.
USED BY PERMISSION OF ALFRED PUBLISHING CO., INC. ALL RIGHTS RESERVED.
Copyrighted material

"SLOW RIDE"

C **Verse** (0:53, 2:15)

I'm in the mood — The rhythm is right

Gtr. 1 — A5 — F#m — A5 — F#m

19 — *w/o slide* — *(repeat previous two bars)* — 2

Gtr. 2

Bass — *P S P S P P — S P S P S P S — P S P S P P — S P S P S P S

**Slap notation: P = pop string w/index finger, S = slap string w/thumb*

Move to the music — We can roll all night

A5 — F#m — A5 — F#m

23 — 2

cont. slap simile — S P S P

2nd time, skip ahead to **H** *3rd Chorus*

D **Pre-chorus** (1:10, 2:33)

Ooh — Slow ride

Am7add4 — D/A — A5

27 — *w/o slide* — **w/slide* — **slight vibrato*

Substitute Bass Fig. 3 second time (see bar 31)

Ooh — Am7add4 — D/A

30 — *w/o slide*

Bass Fig. 3

Bass Fill 1 (0:18) — A5

Bass Fill 2 (0:51) — (A5)

Bass Fill 3 (3:01) — (A5)

Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone

E **2nd Chorus** (1:22)

Slow ride Take it easy

A5 Dsus2 Csus2 A5 Dsus2 Csus2 A5

Gtr. 2 plays Rhy. Fig. 1 four times (see bar 13)

33 *w/slide*

Bass plays Bass Fig. 1 (see bar 11) *Bass plays Bass Fig. 2 three times (see bar 13)*

Slow ride Take it easy

37 A5 Dsus2 Csus2 A5 Dsus2 Csus2

F **Chorus Tag** (1:39)

Slow down Go down Got to get your lovin' one more time

A5 A5 D/A A5 D/A A5 G5

40 Gtr. 1 *w/o slide* *w/slide*

Gtr. 2 *Rhy. Fig. 2*

Bass *Bass Fig. 4* *(repeat previous bar)*

Hold me Roll me Slow ridin' woman you're so fine

A5 D/A A5 D/A A5

45 *w/o slide* *w/slide*

**note on 2nd string sounds sympathetically*

end Rhy. Fig. 2

end Bass Fig. 4

G **Interlude** (1:58)

Whoo

Gtr. 1 N.C.(A)

50

Gtr. 2

Copyrighted material

go back to C *Verse*

Gtr. 1

53 *w/o slide*

Gtr. 2

Bass

H 3rd Chorus (2:37)

Slow ride — Take it easy

A5 Dsus2 Csus2 A5 — Dsus2 Csus2 A5

Gtr. 2 plays Rhy. Fig. 1 four times simile (see bar 13)

Gtr. 1

58 *w/slide*

Bass

Slow ride — Take it easy

62 Dsus2 Csus2 A5 — Dsus2 Csus2 A5

I Chorus Tag (2:54)

Slow down — Go down — Got to get your lovin' one more time

A5 D/A — A5 D/A — A5

Gtr. 2 plays Rhy. Fig. 2 simile (see bar 41)

66 *w/o slide*

Bass plays Bass Fig. 4 (see bar 41) and lets last note ring

Bass substitutes Bass Fill 3 (see 2nd page)

Hold me — Roll me — Slow ridin' woman you're so fine

70 A5 D/A — A5 D/A *w/slide* — A5 C5 *let ring*

Gtr. 1

N.C.

Gtr. 2 tacet

fdbk. (pitches sound one octave higher than fretted notes)

74 *mp* *ff* *ppp* *ff*

Bass

Copyrighted material

The Pedals That Make The Tone
www.BossUS.com tone

J Outro Guitar Solo (3:22)

Slow ride — A5 — Easy

Gtr. 1

79

Gtr. 2

Bass

83

Slow ride — Sleazy

grad. slide

Rhy. Fig. 3

Slow ride — Easy

Gtr. 2 plays Rhy. Fig. 3 until fade (see bar 89)

87 Gtr. 1

let ring

Bass

fade out

Slow ride — Sleazy

90

let ring

Copyrighted material

"Approach every task
as though it were
the moment
that will define you"

Jol Dantzig
Designer, Builder





Hamer Guitars
USA

Visit our Designer's Gallery
www.hamerguitargallery.com
Then, add one of our fine
creations to your collection.

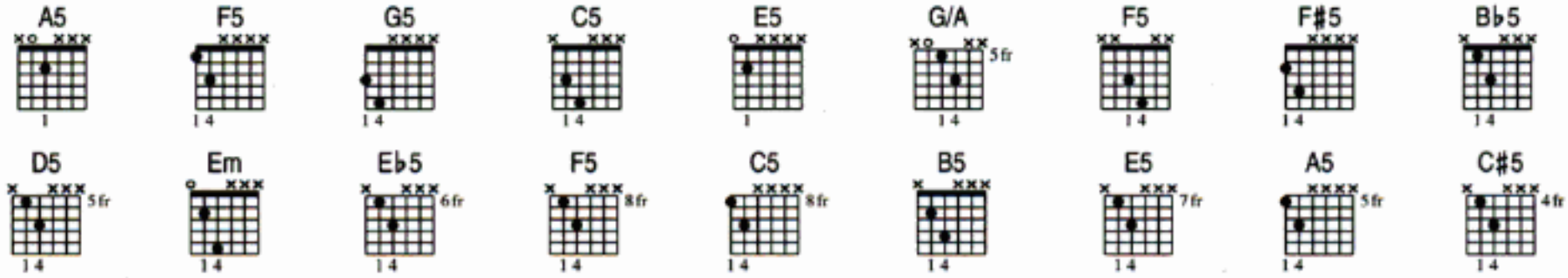
Copyrighted material



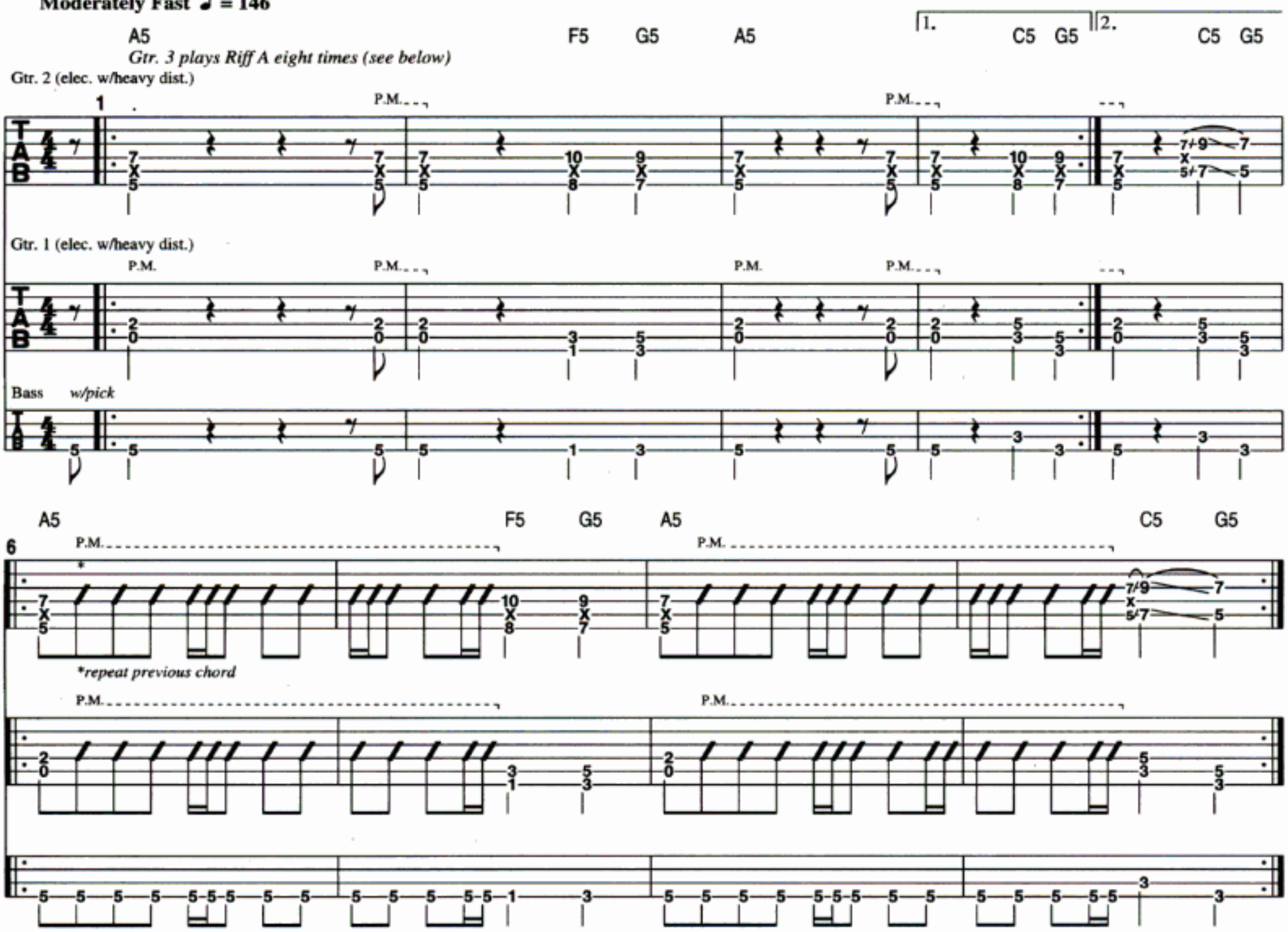
"LAKE BODOM" CHILDREN OF BODOM

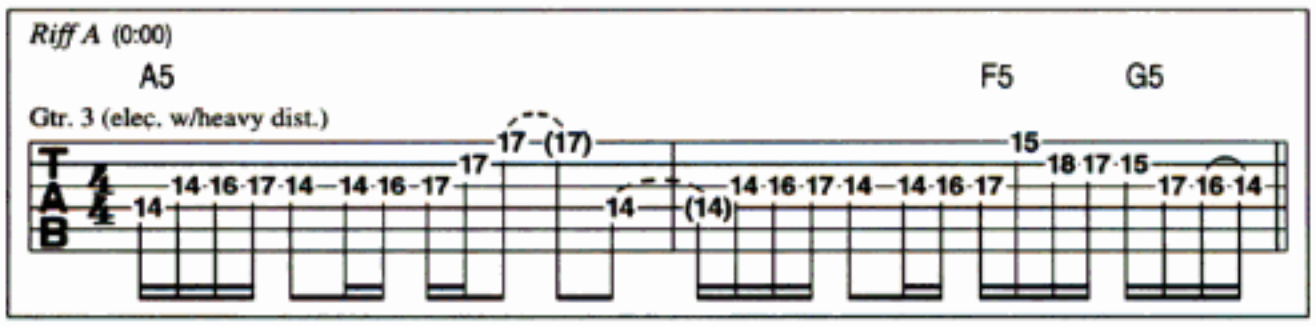
As heard on **SOMETHING WILD** (NUCLEAR BLAST)
Words and Music by **Alexi Laiho** ✶ *Transcribed by* **Jeff Perrin**

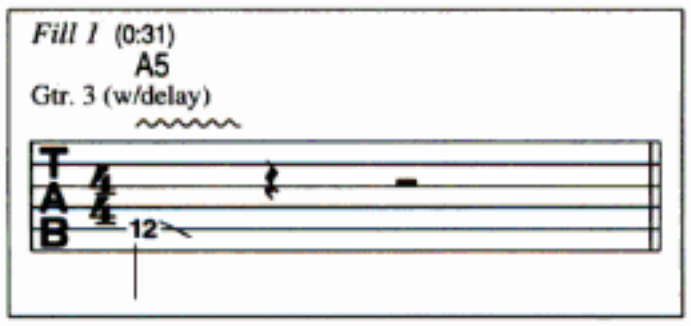
All guitars are tuned down one and one half steps (low to high, C♯ F♯ B E G♯ C♯).
Bass tuning, low to high: C♯ F♯ B E.
All music sounds in the key of F♯ minor, one and one half steps lower than written.



A **Intro** (0:00)
Moderately Fast ♩ = 146







© MAGIC ARTS PUBLISHING O/B/O SPINEFARM PUBLISHING.
ALL RIGHTS RESERVED. USED BY PERMISSION.
Copyrighted material

BOSS
www.BossUS.com

"LAKE BODOM"

B (0:31)

E5

A5

Gtr. 3 plays Fill 1 (see previous page)

Gtr. 1

Rhy. Fig. 1

10 Gtr. 3

P.M. P.M.

*Gtrs. 1 and 2

P.M.

Gtr. 2

*Gtr. 1 plays E5 chord, Gtr. 2 plays B octave.

Bass

Bass Fig. 1

G5/A A5 F5 G5 G5/A A5 F5 G5

13 P.M. P.M. P.M. P.M.

end Rhy. Fig. 1

Gtr. 2

end Rhy. Fig. 1a

end Bass Fig. 1

A5 G5/A F5 G5 A5 G5/A F5 G5

All

Gtr. 1 repeats Rhy. Fig. 1 (see bar 12)

Gtr. 2

16

pick scrape

Bass repeats Bass Fig. 1 (see bar 12)

(w/double-time feel)

right *(1st time)*

1., 2., 3. 4.

A5 G5/A A5 F5 G5 N.C.

20 Gtr. 3

Gtr. 1 P.M. P.M. P.M.

Gtr. 2 P.M.

*Notes tied on repeats only.

Bass

Copyrighted material

"LAKE BODOM"

C **1st Verse** (0:56)

(end double-time feel)

Get me some division — Called the dead by night to the
A5 G5/A F5 G5 A5 G5/A C5 G5

Gtr. 1 plays Rhy. Fig. 1 (see bar 12)

23 Gtr. 2 P.M.

Bass

god Allay the chaos — Chains to my last victim
A5 G5/A F5 G5 A5 G5/A G5 F#5 F5

27 Gtr. 1 P.M.

Gtr. 2 P.M.

Bass

D **2nd and 3rd Verses** (1:09, 2:14)

(w/double-time feel)

2. Set up the lights on the way to the skies — raising my sword to the lord
(3.) black after light odyssey of the end A lord of chaos to be
E5 D5 Em C5 D E5 D5 Em C5 D

Gtr. 3 plays Fill 2 on 3rd Verse (see below)

Rhy. Fig. 2

31 P.M. *(repeat previous two bars)* 2

Rhy. Fig. 2a

Substitute Rhy. Fig. 2a two and one half times on 3rd verse (see bar 31)

Calling your death a black obsession — the only way out
Searching my dreams of the lives in my vision night of war yeah
E5 D5 Em C5 D E5 D5 Em C5 D

(2nd time) skip ahead to **H**

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 31)

Gtr. 2

35 P.M.

Bass *trem. pick*

Fill 2 (2:14)

Gtr. 3

Copyrighted material

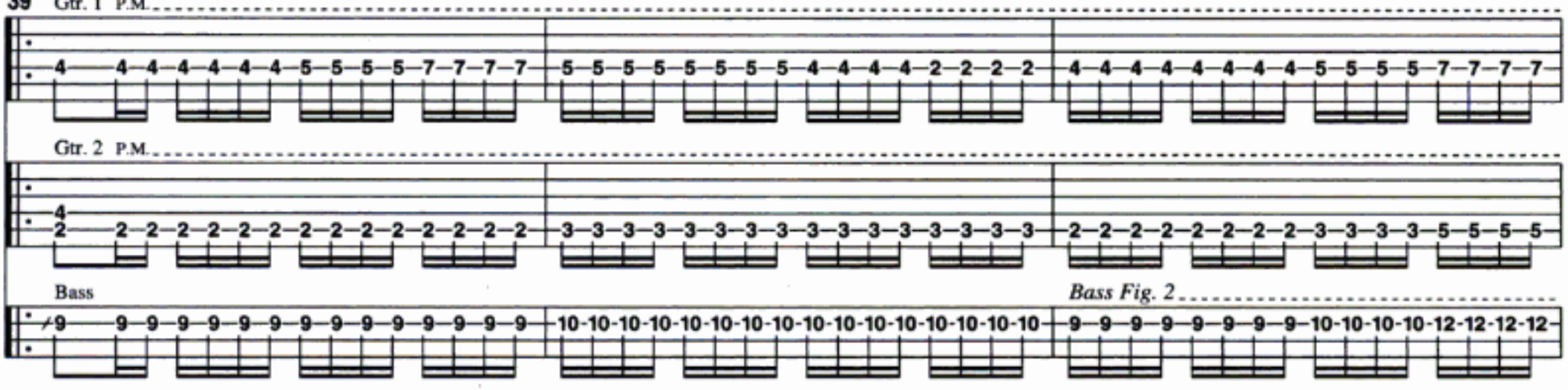
"LAKE BODOM"

E (1:22)

(1.) Right (2.) So wait salvation Come unto

B5 (B) (C5) (B5) (C5) (D5)

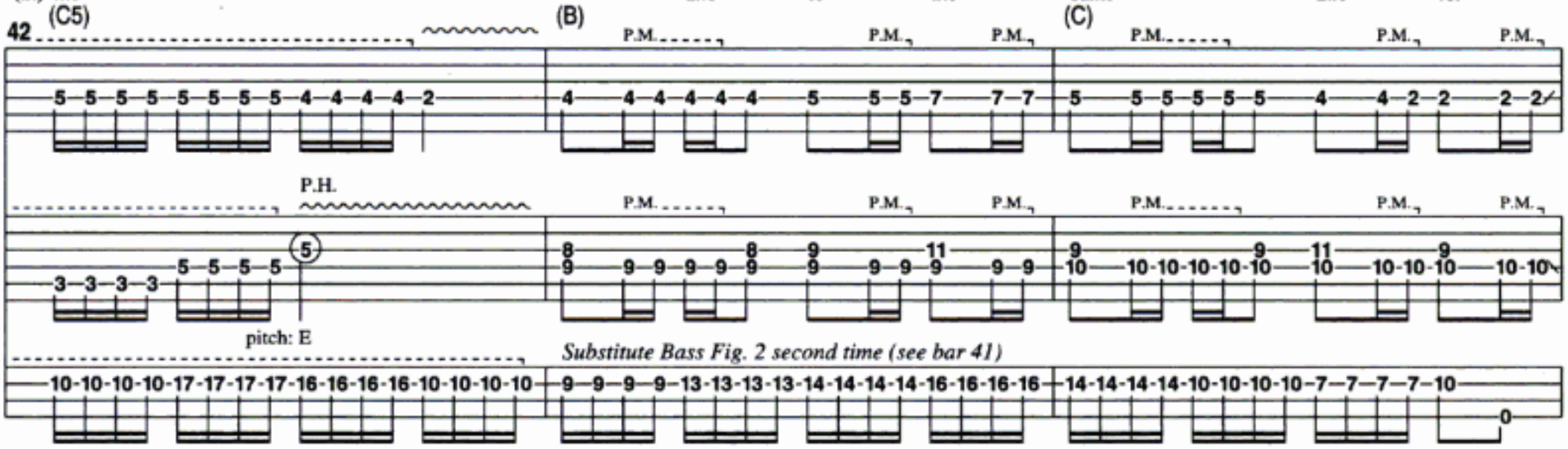
39



(2.) me Life to the saint Life for

(C5) (B) (C)

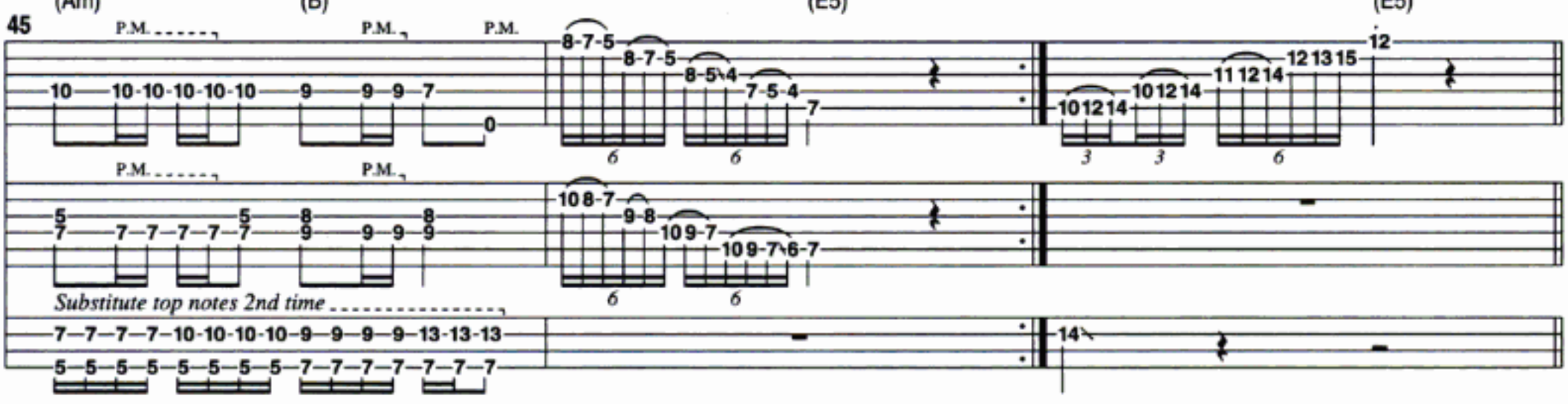
42



me your... 1. 2. Your

(Am) (B) (E5) (E5)

45

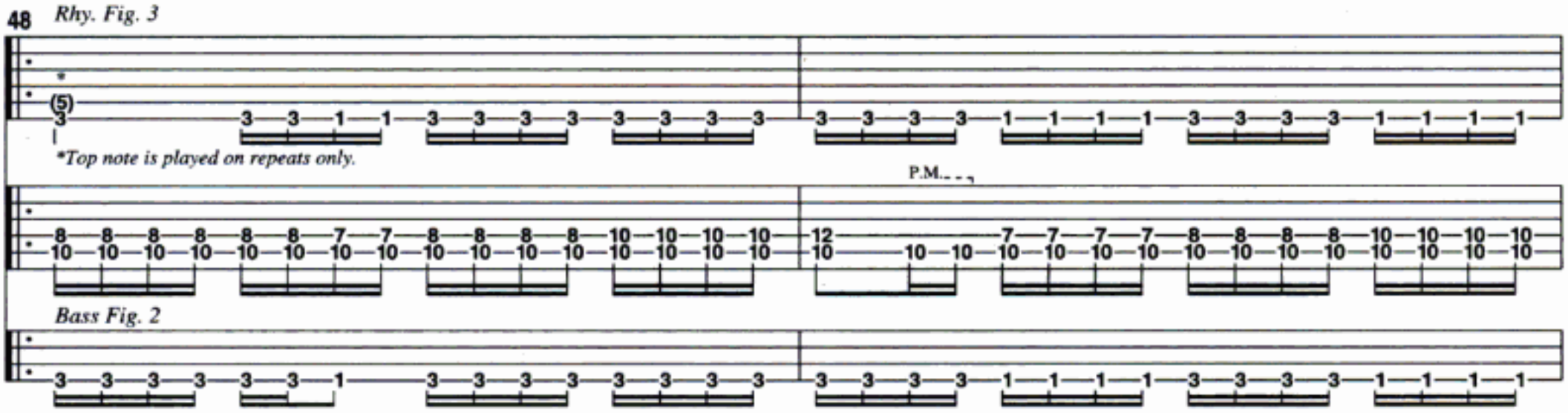


F **1st Bridge** (1:48)

(end double-time feel)

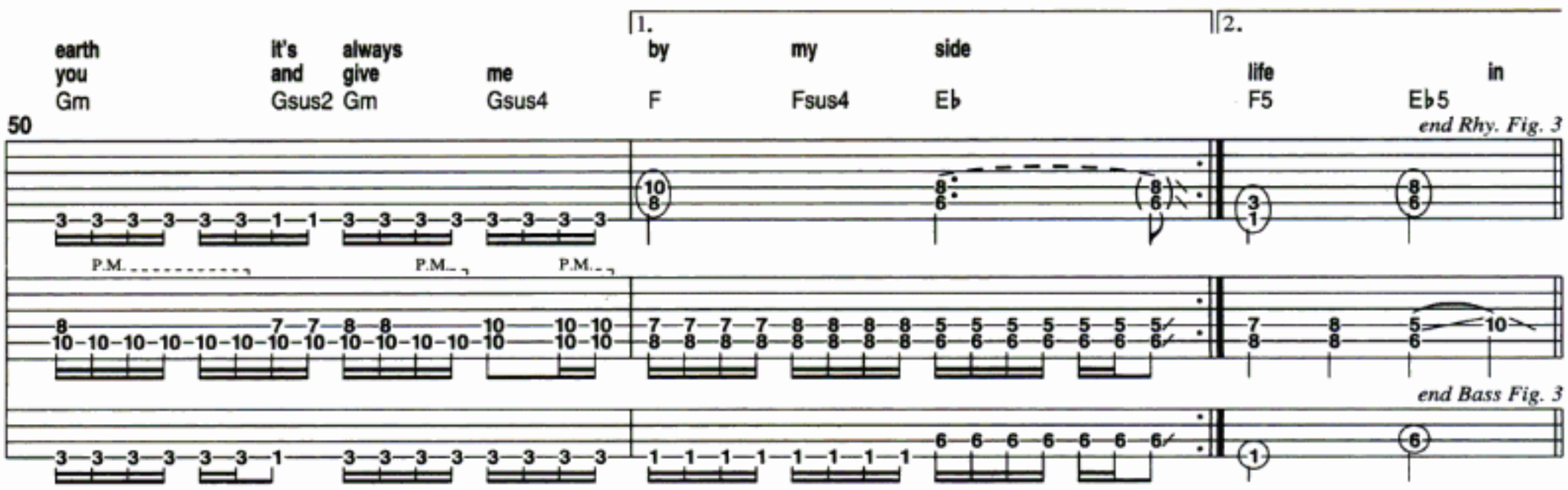
lord		smashed	this	bloody		god	on
Take	me	to	the	place	to	die	for
Gm	Gsus2	Gm	Gsus4	G5	Gsus2	Gm	Gsus4

48 *Rhy. Fig. 3*



Copyrighted material

The Pedals That Make The Tone
www.BossUS.com/tone



Copyrighted material

BOSS
www.BossUS.com

"LAKE BODOM"

w/double-time feel

Son of the night was left to destroy wait now to destroy

E5 F#5 G5 D5 A5 E5 F#5 G5 C5 D5 E5

65

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Yow Come on come on

*N.H.

Gtr. 1

69

Gtr. 3 (G5) (D5) -7½ w/bar C5 D

pitch: G

*Depress bar prior to picking note.

Gtr. 2 P.M. P.M. P.M. P.M.

Bass

I Guitar Solo (2:48)

F#5 A5 E5

73

Gtr. 3 1½ 1½ 1½ 1½ 1½ T T T 1 P.M.

Gtrs. 1 and 2

Rhy. Fig. 5

P.M. P.M.

Bass *Bass Fig. 5*

F#5 D5 E5

75

Gtr. 3 P.M. 1½

Gtr. 2 P.M. P.M.

Gtr. 1 P.M. P.M.

Bass

Copyrighted material

The Pedals That Make The Tone
www.BossUS.com/tone

F♯5 A5 E5

Gtrs. 1 and 2 play Rhy. Fig. 5 (see bar 73)

77 Gtr. 3

Bass plays Bass Fig. 5 (see bar 73)

B5 C♯5 D C♯ F♯m

79 Gtr. 3

Gtr. 2 P.M.

Gtr. 1 P.M.

Bass

J Keyboard Solo (3:02)

C5 E♭5 B♭5

81 Gtr. 2 P.M.

Gtr. 1 P.M.

Bass

1. 2.

83 C5 P.M. A♭5 B♭5 N.C.

P.M.

K 2nd Bridge (3:14)

Say why this bloody god on earth is always by my side
Take me to the place I die for you

Gm F E♭ F E♭

Gtr. 1 plays Rhy. Fig. 3 (see bar 48)

86 Gtr. 2 P.M. P.H.

Bass plays Bass Fig. 3 simile (see bar 48) pitch: F E

Copyrighted material

BOSS
www.BossUS.com

"LAKE BODOM"

L (3:26)

A5 E♭5 A5 E♭5

91 Gtr. 1

Gtr. 2

Bass

M (3:34)

N.C.(A5) G5/A A5 F5 (A5) G5/A A5 F5

Gtr. 1 *Gtr. 2 plays Rhy. Fig. 1a (see bar 12)*

95 P.M.

Bass plays Bass Fig. 1 (see bar 12)

Hey

Gtr. 2 A5 G5/A A5 F5 A5 F5 E5

99 *pick scrape*

Gtr. 1 P.M.

Bass

N **Outro** (3:47)

Yow

A5 C5 G5 A5 C5 (E5) G5 A5

103 P.M.

w/double-time feel

Last song of hate song to my heart tonight's gonna be something wild

A5 C5 G5 D5 A5 C5 F5 G5 A5

107 P.M.

Copyrighted material

alfred.com ROCKS

Rocks alfred.com rocks alfred.com rocks rocks alfred.com rocks alfred.com rocks

VAN

The name that changed the face of rock!



Classic Album Editions: Van Halen
(24626) Authentic Guitar Tab, $19.95



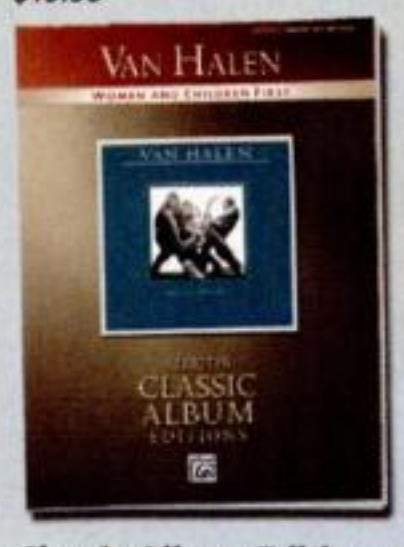
Classic Album Editions: II
(29042) Authentic Guitar Tab, $19.95



Classic Album Editions: Diver Down
(29045) Authentic Guitar Tab, $19.95



Classic Album Editions: Fair Warning
(29044) Authentic Guitar Tab, $19.95



Classic Album Editions: Women and Children First
(29043) Authentic Guitar Tab, $19.95



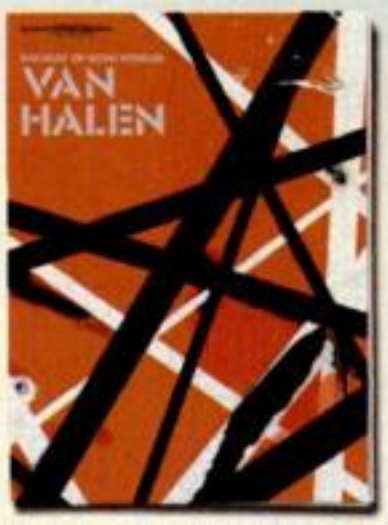
Classic Album Editions: 1984
(26267) Authentic Guitar Tab, $19.95



Eddie Van Halen: Guitar Virtuoso
(27045) Book, $16.95



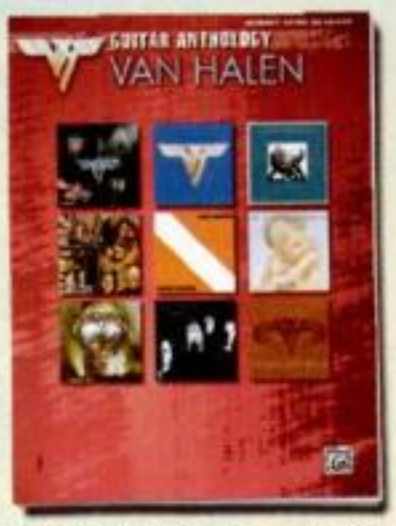
VH Ultimate Song Pages
(27044) Book, $39.95



The Best of Both Worlds
(PGM0418) Authentic Guitar Tab, $29.95



Best of, Volume I
(PG9665) Book, $24.95



Guitar Anthology Series
(PG9531) Authentic Guitar Tab, $24.95

Also Available:



VH Keyboard Songbook
(27506) Book, $14.95

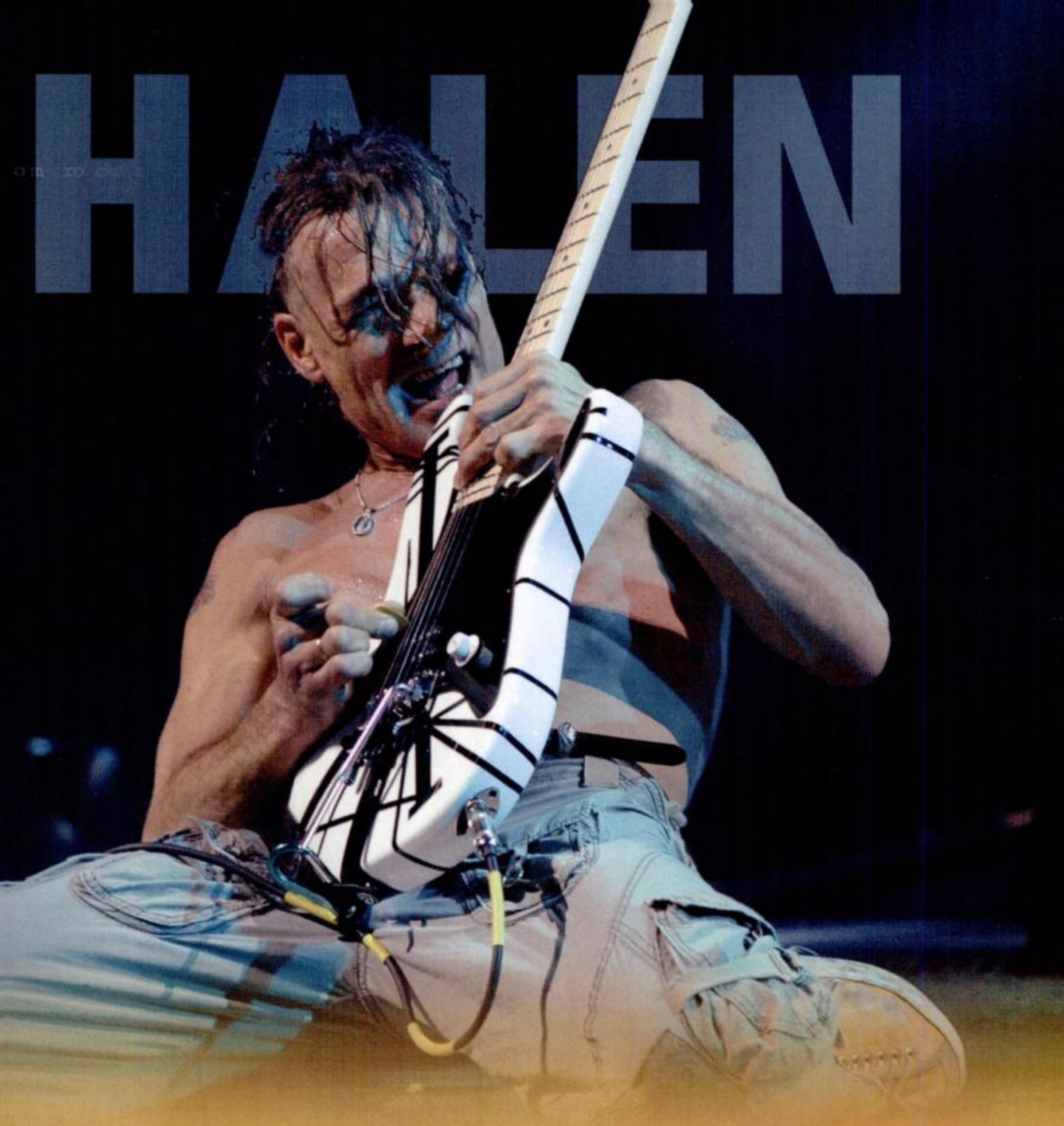
Guitar World Presents: Guitar Gear 411
(0763B) Book, $16.95

Authored by Matt Bruck, Eddie's long-time guitar tech.

All prices in $US and subject to change. Photo: © Matthew Bruck. Used by permission.

Copyrighted material

HALEN



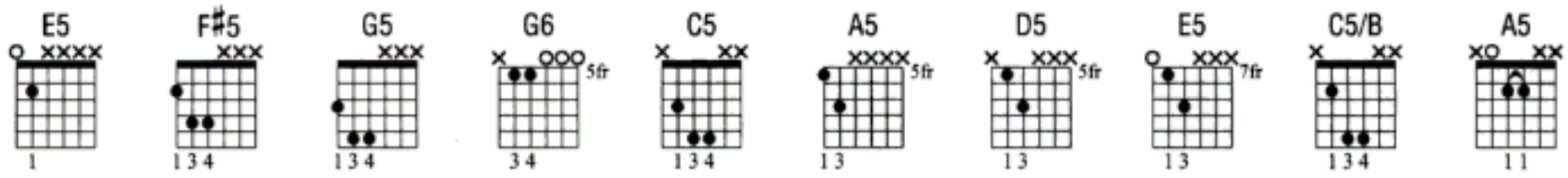
Buy it today at alfred.com/guitar

Alfred

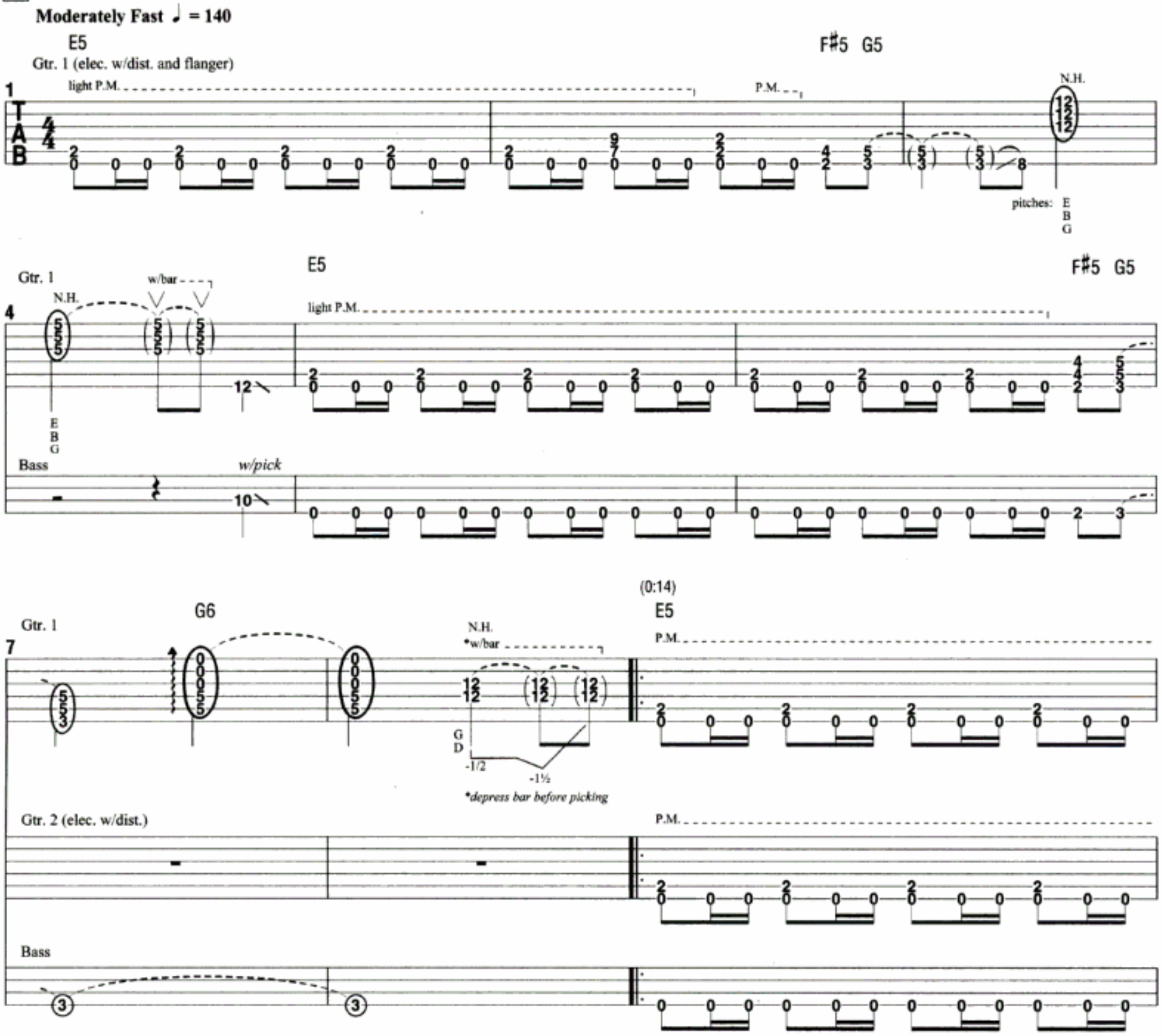


"BARRACUDA" HEART

As heard on **LITTLE QUEEN** (PORTRAIT)
Words and Music by **Nancy Wilson, Ann Wilson, Michael Derosier and Roger Fisher** ✶ *Transcribed by* **Dave Whitehill**



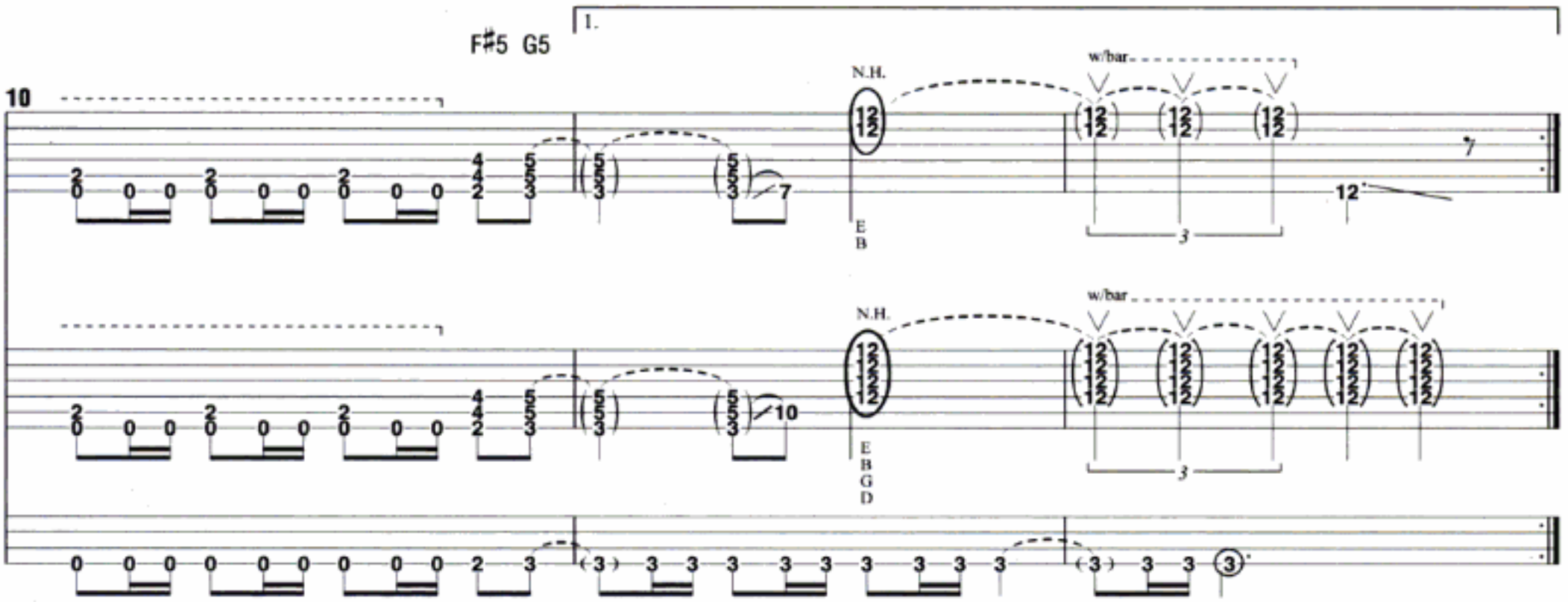
A **Intro** (0:00)
Moderately Fast ♩ = 140



COPYRIGHT © 1977 STRANGE EUPHORIA MUSIC, KNOW MUSIC, OF THE ROSES MUSIC AND UNIVERSAL MUSIC–MGB SONGS. COPYRIGHT RENEWED. RIGHTS FOR STRANGE EUPHORIA MUSIC, KNOW MUSIC AND OF THE ROSES MUSIC CONTROLLED AND ADMINISTERED BY UNIVERSAL MUSIC CORP. ALL RIGHTS RESERVED. USED BY PERMISSION. REPRINTED BY PERMISSION OF HAL LEONARD CORPORATION.
Copyrighted material

BOSS
www.BossUS.com

"BARRACUDA"



B **Verse** (0:28, 1:19)

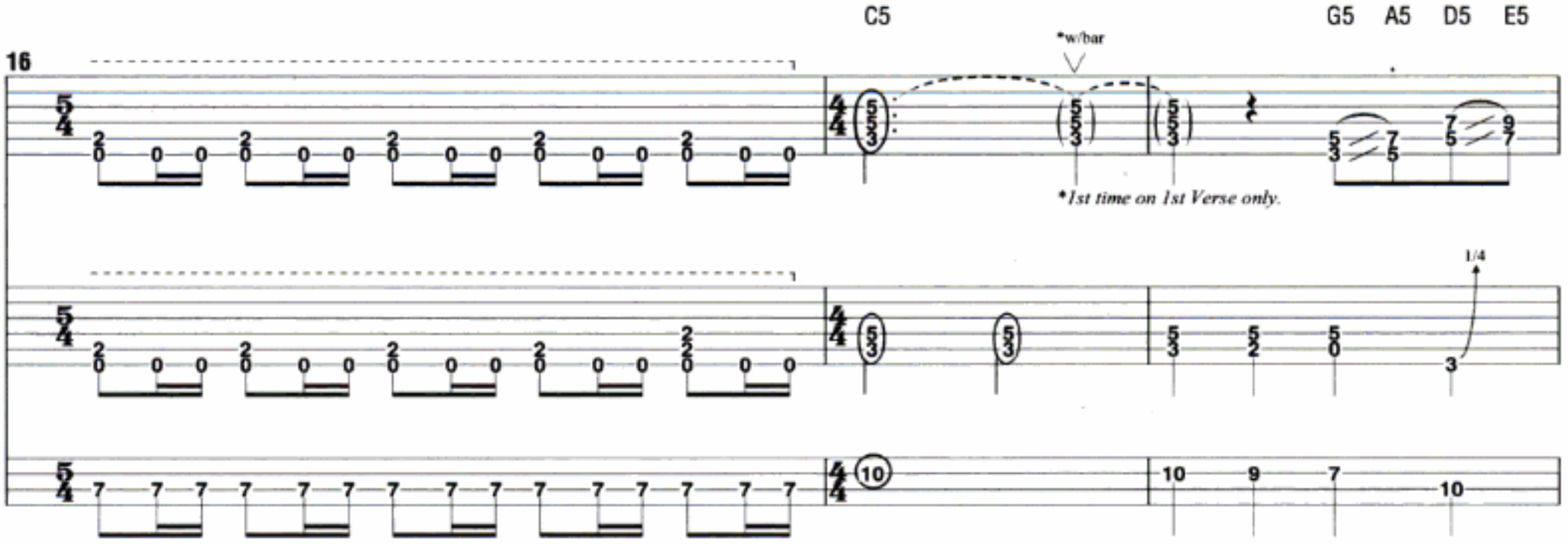
1. So this ain't the end I saw you
   Smile like the sun kisses
2. Back over time we were
   No right no wrong

E5

*Substitute note in parenthesis 1st time on 1st Verse.

again today I had to turn my heart away
for everyone and tales it never
all trying for free you met the porpoise in me
selling a song a name

C5 G5 A5 D5 E5



*1st time on 1st Verse only.

Copyrighted material

"BARRACUDA"

fails — Whisper — game — Ah — ha — You — lying — And — if — the

E5

Gtrs. 1 and 2

Gtr. 2 substitutes Fill 1 first time on 2nd Verse (see below)

19 P.M.

Bass

C Chorus (0:50, 1:41, 2:55)

(1.) so low in the weeds — I bet you gonna ambush me — You'd have me
(2., 3.) real thing don't do the trick — you better make up something quick — You gonna

C5 C5/B (A5) E5 — C D Em D C Bm Am E5

Gtr. 1

21 P.M. — light P.M.

*2nd time only

Gtr. 2 P.M.

*3rd time only

Bass

*Substitute bottom notes 2nd and 3rd times.

3rd time, skip ahead to G — *2nd time, skip ahead to* D

down down down down on my knees — now wouldn't you barracuda
burn burn burn burn burn to the wick — Ooh barracuda

D5 — A5

25

let ring

Substitute Bass Fill 1 second time and Bass Fill 2 third time (see below)

Bass Fill 1 (1:49) (D5) (A5)

Bass Fill 2 (3:03) (D5)

Fill 1 (1:28) (E5) Gtr. 2 P.M.

Copyrighted material

"BARRACUDA"

oh

E5 F♯5 G5

Gtrs. 1 and 2

29 P.M.

Bass

Gtr. 1 N.H. N.H. w/bar E5

31 P.M.

Gtr. 2 w/bar N.H. throughout; reach over neck

N.H.

Bass

go back to **B** *2nd Verse*

F♯5 G5 G6

34 w/bar, slowly N.H. -1/2

w/bar

D (1:55)

(1st time) **Oh** **yeah**

E5 G5 A5 D5 E5

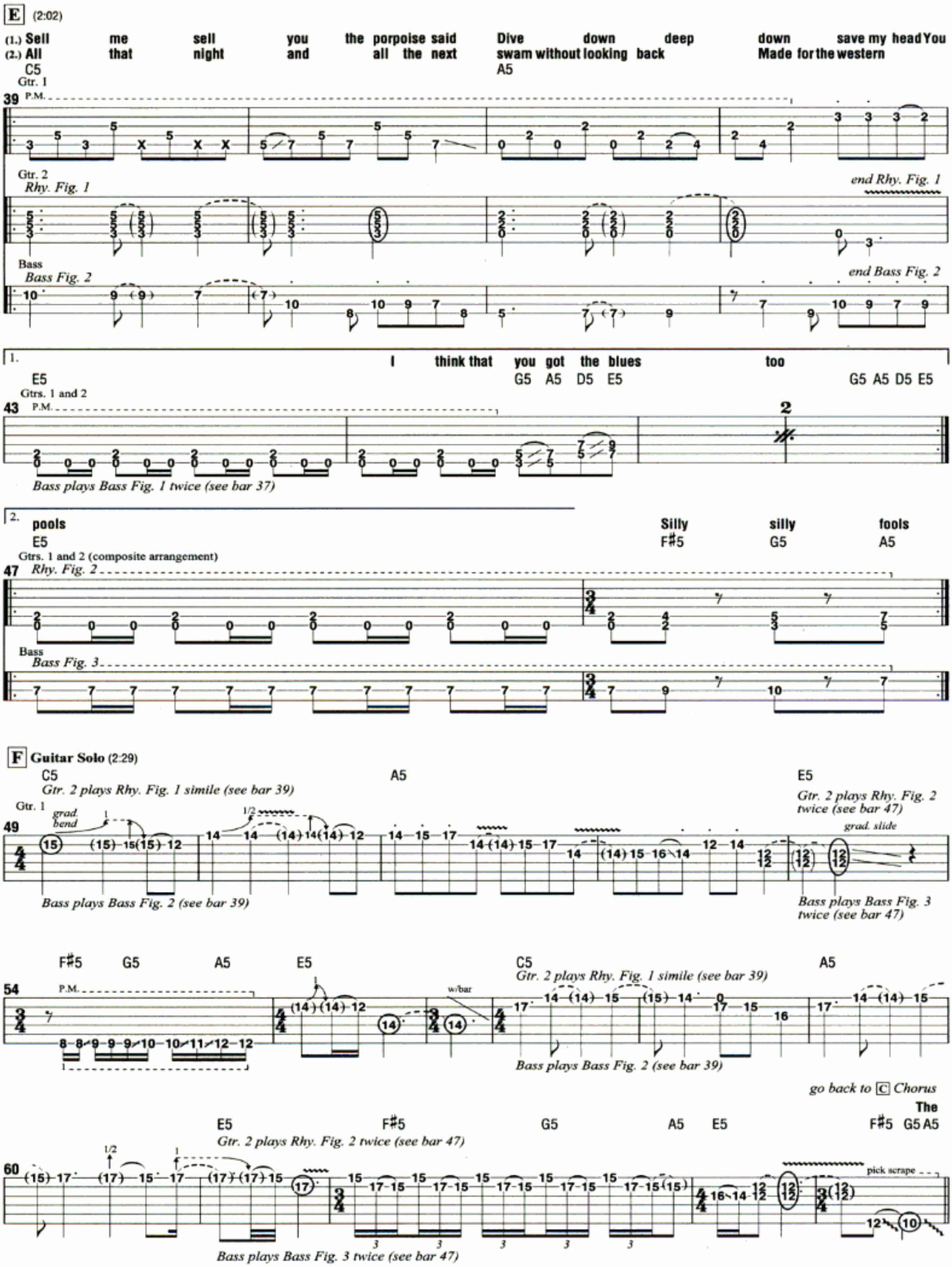
Gtrs. 1 and 2

37 P.M.

Bass

Bass Fig. 1

Copyrighted material



Copyrighted material

"BARRACUDA"

G (3:05)

wick Oh Barra barracuda Yeah

A5 E5

Gtr. 1

65

fdbk. *slow dive* P.M.

pitch: G

Gtr. 2

N.H. *slow dive* P.M.

D A

Bass

grad. slide

H **Outro** (3:16)

*Em7

Gtr. 1

slight vib. w/bar

71

N.H. slight vib. w/bar

B G

Gtr. 2

**N.H. until bar 91

w/bar slight vib. w/bar

D G A

*Chord symbols reflect overall harmony.

**All harmonics are fretted by reaching over neck.

Bass plays Bass Fig. 5 eight times (see below)

Em9 E5

75

w/bar w/bar

D B

3

D/E E5

79

w/bar

A E G E

Bass plays Bass Fig. 6 four times (see below)

Bass Fig. 5 (3:16)

(E5)

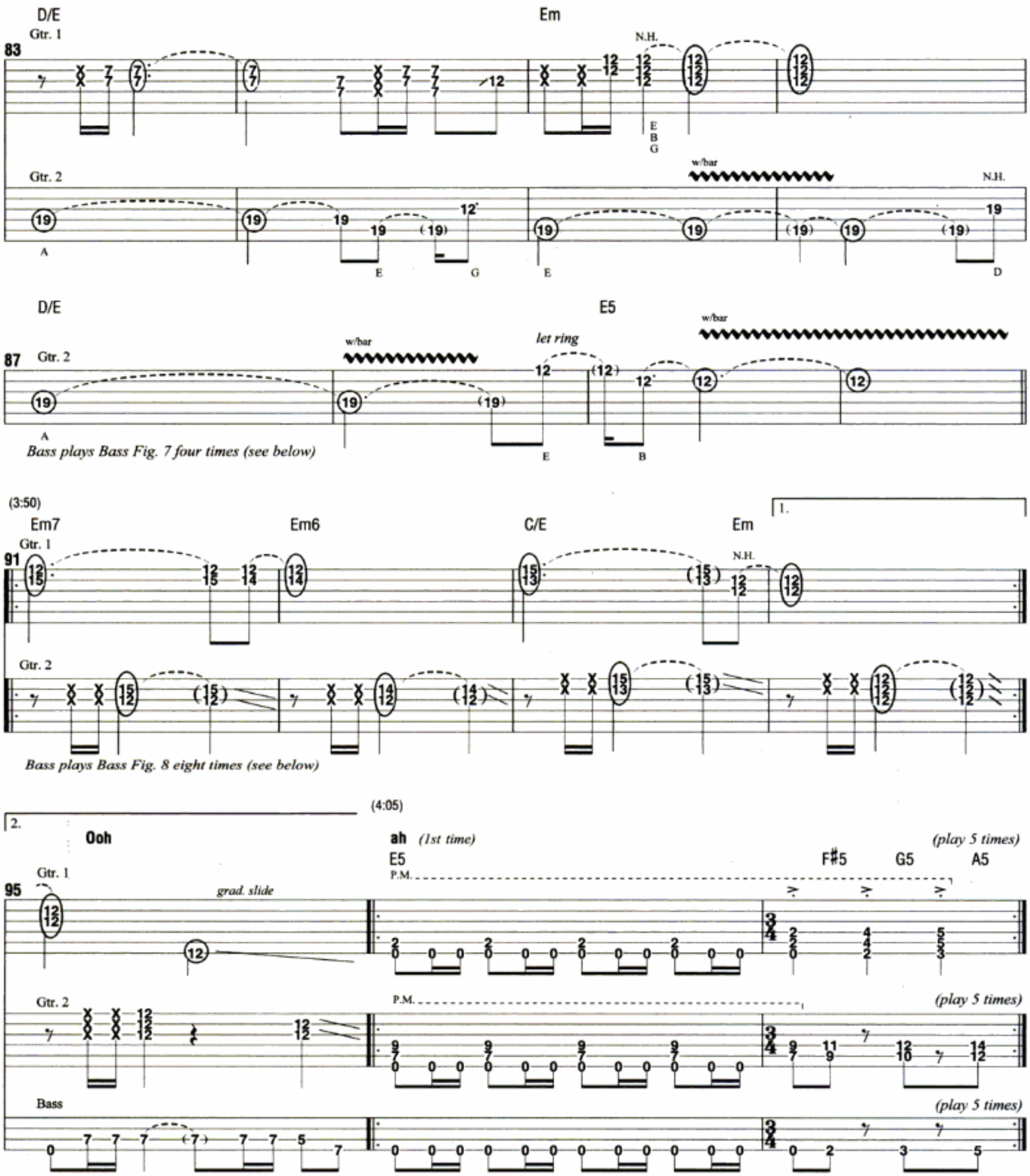
Bass Fig. 6 (3:30)

(E5)

Copyrighted material

"BARRACUDA"

The Pedals That Make The Tone
www.BossUS.com/tone



Bass Fig. 7 (3:44)

(E5)



Bass Fig. 8 (3:51)

(E5)



Copyrighted material

AARON DALBEC
ONLY CRIME

MIKE SCHLEIBAUM
DARKEST HOUR

JOHNNY MAYO
SEVENDUST

MATT SKIBA
ALKALINE TRIO

PAUL SGROSSO
AS I LAY DYING

JOE TROHMAN
FALL OUT BOY

NICK CATANESE
BLACK LABEL SOCIETY

CHOOSE YOUR IDOL

Washburn
GUITARS

WASHBURN.COM

GO TO YOUR LOCAL STORE & DEMAND TO PLAY A WASHBURN

ART DIRECTION & DESIGN BY: JON O'GARA
JOHNNY MAYO PHOTOGRAPHY: MICHELLE OVERSON
NICK CATANESE PHOTOGRAPH BY: CHRIS WALKER

Copyrighted material

ROCKABILIA.com

YOUR MUSIC MERCHANDISE SOURCE

THIS AD REPRESENTS A SMALL PERCENTAGE OF WHAT IS AVAILABLE. FOR THOUSANDS MORE ITEMS, VISIT OUR WEB SITE AND ORDER ON-LINE. MAKE SURE YOU HIT THE NEW PRODUCTS BUTTON FOR THE LATEST GEAR.

VISA, MASTERCARD, AMERICAN EXPRESS AND DISCOVER
ORDERS CALL (952) 556-1121 OR FAX (952) 556-1131

MD, LG & XL Authentic Concert Tour T-Shirts $19.95

T-Shirts Listed Are Not Pictured But Are Still Same High Quality. Many Of Our Shirts Are Available In Size Small & XXL Call Or Visit Our Web Site.

68965 **3 INCHES OF BLOOD** Fire Up The Blades
54521 **30 SECONDS TO MARS** Vertical Logo
51899 **A PERFECT CIRCLE** 13th Clover Logo
68191 **ABORTED** Syringes Hanging From Skull Logo
67947 **AC/DC** Back In Black
64283 **AC/DC** Highway To Hell
69291 **AC/DC** Lock Up Your Daughters
55681 **AEROSMITH** Toys In The Attic
55682 **AEROSMITH** Property Of Classic Wings Logo
66679 **AFI** Decemberunderground Logo
49508 **ALICE IN CHAINS** Classic Fall Color Sun Logo
55478 **A. IN CHAINS** Dog Logo From Self Titled Lp
69465 **A. IN CHAINS** Layne Staley Live Tribute Photo
66542 **ALL SHALL PERISH** Spread Eagle W/Grenade
66914 **ALL THAT REMAINS** Screaming Man W/Wires
68375 **AMON AMARTH** Crossed Swords On Shield
66114 **AMON AMARTH** Thor Hammer
53009 **ANTHRAX** Among The Living
53037 **ANTHRAX** Fistful Of Metal
53038 **ANTHRAX** Spreading The Disease
53156 **A. ENEMY** Dead Eyes See No Future Art
64110 **A. ENEMY** Doomsday Machine Winged Skull
63214 **A. B. RUNS BLACK** Guy Holding Lantern
47368 **AS I LAY DYING** Foil Words Collapse
52696 **AS I LAY DYING** Shadows Are Security
25491 **AT THE GATES** Slaughter Of The Soul
65189 **ATREYU** Red Skull & Star Logo
29069 **AUDIOSLAVE** Red Circle Flame Logo
67941 **AUGUST BURNS RED** Big Ben Clock Tower
55640 **AUTOPSY** Mortal Funeral
65110 **A. SEVENFOLD** Death Bat Above Swords
68552 **A. SEVENFOLD** Bullets & Snakes Death Bat
64096 **A. SEVENFOLD** White Death Bat Logo
53463 **BAD BRAINS** Banned in DC
61134 **BATHORY** Goat Head Self Titled Lp
68989 **BEHEMOTH** Lions Attacking Blindfolded God
66651 **BEHEMOTH** Satanica
66668 **BELPHEGOR** Goatrich - Fleshcult Creatures
49965 **B. THE BURIED AND ME** Orchids Logo
66611 **BLACK CROWES** Black Crowes Playing Guitar
62757 **BLACK DAHLIA MURDER** Elder Misanthropy
52136 **BLACK DAHLIA MURDER** Grim Reaper Logo
68964 **BLACK DAHLIA MURDER** Nocturnal
10625 **BLACK FLAG** Bars Logo
64176 **B. LABEL SOCIETY** Armed & Hammered
48584 **B. LABEL SOCIETY** BLS Gun Logo
52711 **B. LABEL SOCIETY** Royal Crown Skull Wreath
63445 **B. SABBATH** Logo/We Sold Our Souls
47382 **B. SABBATH** World Tour 1978 Group Poster
67943 **B. STONE CHERRY** Mean Looking Cherry
69389 **BLEED. THROUGH** Friday 13th Mask
23694 **BLIND GUARDIAN** Nightfall In Middle Earth
62621 **BREAKING BENJAMIN** Gold Griffin Crest
66791 **B. FOR MY VALENTINE** Bloody Shot Body
63119 **B. YOUR DEAD** Man Above Cattle Skull Logo
69073 **BURZUM** Filosofem
44815 **BURZUM** Hvis Lyset Tar Oss
69909 **CANNIBAL CORPSE** Butchered At Birth
69610 **CANNIBAL CORPSE** Eaten Back To Life
67140 **CANNIBAL CORPSE** Worm Infested
65915 **CARCASS** Heartwork
45901 **CATTLE DECAPITATION** Humanimum
61508 **CAT. DECAPITATION** Karma,Bloody/Karma
60807 **CELTIC FROST** Morbid Tales
47345 **CHILD. OF BODOM** Group Standing Photo
69875 **CHILD. OF BODOM** Chess Ridden Years
67122 **CHILD. OF BODOM** Follow The Reaper
66253 **CHILD. OF BODOM** Hate Crew Deathroll
32717 **CHILD. OF BODOM** Hatebreeder
52958 **CHIMAIRA** Double Skull Horns Logo
66857 **CHIMAIRA** Red Chaos Arrows Logo
52716 **CHIMAIRA** Self Titled Lp
68952 **CHIODOS** Dual Skulls With Ornate Scrolls
36371 **CLASH** Distressed London Calling
52721 **CLASH** Star Logo
53537 **CLUTCH** Cavalry 414 Elephant Riders Shield
53508 **CLUTCH** Classic Yellow & Brown Oval Logo
39653 **CRADLE OF FILTH** Children Of A Lesser God
25311 **CRADLE OF FILTH** Dead Girls Don't Say No
69209 **CRADLE OF FILTH** Horned Female Devil
64183 **CRADLE OF FILTH** Hugging Angels Logo
47359 **CRADLE OF FILTH** Nemesis
64182 **CRADLE OF FILTH** Peace Through Firepower
32718 **DARK THRONE** Logo
36037 **DARK THRONE** Transilvanian Hunger
10667 **DEAD KENNEDYS** Ok Logo
59267 **DEATH** Large Silver Logo
59270 **DEATH** Scream Bloody Gore
59271 **DEATH** Symbolic/Symbolic Logo
59274 **DEATH** The Sound Of Perseverance
66119 **DECAPITATED** Organic Hallucinosis
52727 **DEF LEPPARD** Pyromania
63239 **DEFTONES** Raised Fist With Hammers Crest
61531 **DEICIDE** Upside Down Crosses & Pentagrams
54128 **DEMON HUNTER** Demon Skull
58185 **DEVIL DRIVER** Self Titled Lp
68614 **D. ESCAPE PLAN** Girls Eyes Shooting Lazers
48426 **DIMEBAG** Tribute Memorial 1966 - 2004
41123 **DIMMU BORGIR** Death Cult Armageddon
67255 **DIMMU BORGIR** Sorte Diabolii Horned Goat
67254 **DIMMU BORGIR** In Sorte Diabolii
25104 **DIO** Holy Diver
10680 **DOORS** American Poet
23870 **DOORS** Jim Morrison Passed Out On Stage
68265 **DOORS** Self Titled Lp
67782 **DRAGONFORCE** Armored Man Statue Logo
67781 **DRAGONFORCE** Menacing Robot In Flames
57858 **DREAM THEATER** Labyrinth Maze Logo
28569 **DREAM THEATER** Scenes From New York
69156 **D. MURPHYS** Boys Coming From Shamrock
66516 **DYING FETUS** American Eagle At Podium
69636 **EMPEROR** Reverence EP
69599 **EXODUS** Skull Pile With Dual Magnums Photo
65915 **FAITH NO MORE** The Real Thing
52743 **FEAR FACTORY** Demanufacture
52811 **FINNTROLL** Nattfodd
14404 **FLOGGING MOLLY** Shamrock Logo
61864 **FROM FIRST TO LAST** Stripes Logo
65390 **GOATWHORE** A Haunting Curse
69469 **GODSMACK** Group With Tribal Sun Logo
25458 **GORGOROTH** Logo
64186 **GUNS N ROSES** Appetite For Destruction
46223 **GUNS N ROSES** Slash Closeup With Tophat
46801 **GUNS N ROSES** Roses & Pistols Bullet Logo
65154 **GUNS N ROSES** Skull Face Slash Closeup
23889 **GWAR** Swarmageddon
63212 **GWAR** Scumdogs Of The Universe
67134 **HASTE THE DAY** Pressure The Hinges
36760 **HATEBREED** Flaming Logo/Perseverance
66841 **HATEBREED** Supremacy Crown With Griffin
66922 **HEAVEN SHALL BURN** Angel Logo
64191 **HIM** Wife Posed In Blue Cathedral Photo
69679 **ICED EARTH** Overture Of The Wicked
39662 **IMMORTAL** Demons Of Metal
32465 **IN FLAMES** Burning Match Logo
69053 **IN FLAMES** Jesterhead Skull Within Compass
25380 **INCUBUS** Lotus Hand
43067 **IRON MAIDEN** Fear Of The Dark
40969 **IRON MAIDEN** Killers/Killers Logo
52762 **IRON MAIDEN** Powerslave
64192 **IRON MAIDEN** Run To The Hills
45545 **IRON MAIDEN** Somewhere In Time
36611 **IRON MAIDEN** The Number Of The Beast
68558 **IRON MAIDEN** The Reincarnation Of Benjamin
36612 **IRON MAIDEN** The Trooper
69213 **IRON MAIDEN** Powerslave Mummy Eddie
61624 **JIMI HENDRIX** Axis Bold As Love
65388 **J. FOR A COWBOY** Girls Face With Flowers
66577 **J. FOR A COWBOY** Naked Woman With Skull
43710 **JOHNNY CASH** Ring Logo
25486 **JUDAS PRIEST** Hell Bent For Leather
39513 **JUDAS PRIEST** Painkiller
25467 **JUDAS PRIEST** Screaming For Vengeance
66465 **KALMAH** Death To Nu-Metal
64196 **KILL. ENGAGE** Dripping Logo With Rays
64198 **KILL. ENGAGE** Red Swallow With Banner
45634 **KILL. ENGAGE** Skull Wings Logo
42473 **KING DIAMOND** Abigail
51315 **KING DIAMOND** Them
66890 **KITTIE** Band As Blood Covered Zombies
64210 **LAMB OF GOD** Dead Horseman With Flag
48311 **LAMB OF GOD** Ashes Of The Wake
41772 **LAMB OF GOD** Logo/Pure American Metal
69232 **LAMB OF GOD** Tattooed Arms Being Crucified
52803 **LAMB OF GOD** Pure American Metal Seal
69317 **LAMB OF GOD** Walk With Me In Hell Jesus
69237 **L. OF GOD** Soldier Hanging From Gun Cross
68560 **LED ZEPPELIN** Electric Magic Empire Pool
40987 **LED ZEPPELIN** Houses Of The Holy
22137 **LED ZEPPELIN** Stairway To Heaven
64213 **LED ZEPPELIN** Knebworth Swan Song Logo
48747 **LED ZEPPELIN** Jimmy Page Guitar Solo Photo
60563 **LES CLAYPOOL** With Bass Inside Circle Burst
67393 **LINKIN PARK** Minutes To Midnight Wired
68798 **LORDI** Individual Group Faces Boxed Photos
42100 **LYNYRD SKYNYRD** Confederate Flag Logo
66665 **MACHINE HEAD** Chained Wolf Head Logo
69261 **MARILYN MANSON** Wearing Leather Jacket
62867 **MASTODON** Blood Mountain
69296 **MASTODON** Kids In Horned Skull's Mouth
22097 **MAYHEM** Red Logo
59478 **MEGADETH** Arsenal Of Megadeth Dvd Cover
51370 **MEGADETH** Back To The Start
51369 **MEGADETH** Captain Vic
53257 **MESHUGGAH** Destroy Erase Improve
63703 **METAL CHURCH** Logo
10766 **METALLICA** Damage Inc.
64220 **METALLICA** Dont Tread On Me Snake Logo
64224 **METALLICA** Flaming Skull Logo
10771 **METALLICA** Justice For All
10767 **METALLICA** Kill Em All
10768 **METALLICA** Master Of Puppets
10859 **METALLICA** Metal Up Your Ass"
52819 **METALLICA** Metallica Whiskey Label
18690 **MISFITS** Die Die My Darling/Logo
17159 **MISFITS** Kennedy Bullet/Better Dead On Red"
66402 **MISFITS** To All Fiends Fiend Reading Photo
24865 **MORBID ANGEL** Big Logo
41675 **MOTLEY CRUE** Dr. Feelgood
69034 **MOTLEY CRUE** Dr. Feelgood Straight Jacket
13354 **MOTLEY CRUE** Girls Girls Girls
69632 **MOTLEY CRUE** Smoking Burnt Orange Skull
52829 **MOTORHEAD** Chained Skull Chrome Wings
45735 **MR. BUNGLE** Clown Face
42376 **MUDVAYNE** Mutatis Group Photo
57868 **MUDVAYNE** Skeleton Crows Switch Logo
66424 **MUSHROOMHEAD** Shroom Gang Group
68624 **NECROPHAGIST** Skull & Crossbones On Cross 39269 **NILE** In Their Darkened Shrines
27714 **NINE INCH NAILS** NIN Logo
10568 **NINE INCH NAILS** Teeth & Salt Trail
39298 **NIRVANA** In Utero Lp
10805 **NIRVANA** Smiley Face Logo
66494 **NIRVANA** Smiley Face W/Seahorses Crest
65187 **NORMA JEAN** Guy With Chainsaws Hands
65186 **NORMA JEAN** Redeemer
66780 **OPETH** Burning Candle Smoke Logo
61828 **OPETH** Harlequin Forest/Demon
45241 **OVERKILL** Under The Influence
68811 **OZZFEST** 2007 With Horned Demon Priest
68243 **OZZY OSBOURNE** Black Rain Japanese Lp
69188 **OZZY OSBOURNE** Ozzy Hitchhiking To Hell
11246 **OZZY OSBOURNE** Randy Rhoads Tribute
45820 **OZZY OSBOURNE** Vintage Distressed Logo
40864 **PANTERA** After Shave Group Photo
57840 **PANTERA** Brother Done 1966 - 2004 Tribute
36470 **PANTERA** Cowboys From Hell Metal Skull
69152 **PANTERA** Guitars & Wings With Metal Eagle
25373 **PANTERA** Hesher Dream Naked Chick
25469 **PEARL JAM** Bootleg
23164 **PEARL JAM** Man Wearing Gas Mask
44665 **PINK FLOYD** Animals
28609 **PINK FLOYD** Darkside Of The Moon
43910 **PINK FLOYD** Wish You Were Robotic Hands
45857 **PRIMUS** Fritzle Fry
44455 **QUEEN** Crest Logo
68929 **Q. OF THE STONE AGE** Green Lightbulb Photo
66261 **R. A. MACHINE** Slanted Logo With Star
62509 **R. A. MACHINE** Stacked Text Logo
59554 **R. A. MACHINE** The Battle Of Los Angeles
50491 **RAMMSTEIN** Group Faces In Circle
69690 **RAMMSTEIN** Volkerball
28500 **RAMONES** Black & White Presidential Seal
64131 **R. HOT CHILI PEPPERS** | Asterisk RHCP
64133 **R. HOT CHILI PEPPERS** Pink Palm Trees
66759 **RISE AGAINST** Heartfist Logo
54038 **ROB ZOMBIE** Rob Blue Face W/Skeleton
66288 **ROB ZOMBIE** Rob Zombie Spooko-A Propo
36317 **ROLL. STONES** Classic Red Tongue
40794 **ROLL. STONES** Keith Richards For President
52839 **RUSH** 2112 Lp Cover
52841 **RUSH** Starman Glow Logo
25111 **S.O.D.** Speak English Or Die
37914 **SEX PISTOLS** God Save The Queen
67132 **SHADOWS FALL** Threads Of Life
58327 **SHINEDOWN** Save Me Crest Logo
69011 **SIX FEET UNDER** Commandment Skull Logo
46161 **SKID ROW** Classic Logo/Youth Gone Wild
65980 **SKINLESS** Trample The Weak, Hurdle Dead
40974 **SLAYER** Eagle In The Abyss
69234 **SLAYER** Laughing Skull In Helmet
67728 **SLAYER** Skull Wearing Soldier Helmet Logo
43090 **SLAYER** Show No Mercy
68577 **SLAYER** World Sacrifice Bloody Hocas Art
64236 **SLIPKNOT** Electric Blue Bolts Logo
64229 **SLIPKNOT** Group In Front Of Pentagram
68583 **SLIPKNOT** Logo & Swirls Surrounding Circle
24984 **SMASHING PUMPKINS** Classic Zero
10475 **SOCIAL DISTORTION** Dancing Skelli Logo
53283 **SOILWORK** Soilworker Symbol Logo
50765 **SONATA ARCTICA** Reckoning Night
10980 **SUBLIME** Joint & Skunk Logo
68499 **SUBLIME** Louie Dog Poking Head Thru Circle
10692 **SUBLIME** Sun Logo
69044 **SUICIDAL TENDENCIES** Possessed To Skate
36446 **SUPERJOINT RITUAL** Logo
67266 **SWORD** The Sword Horned Goddess Logo
68178 **SYSTEM OF A DOWN** Self Titled Lp Cover
48396 **SYSTEM OF A DOWN** Statue Of Liberty
39124 **TENACIOUS D** Cleveland Steamers Team
39119 **TENACIOUS D** Tenacio Logo/Fueled By Satan
47913 **TESTAMENT** Souls Of Black
24301 **TESTAMENT** The New Order
66600 **T. EYES OF THE DEAD** Green Zombie Logo
66503 **TOOL** 10,000 Days Triple Face Logo
53356 **TOOL** Grey Eyes Logo
32352 **TOOL** Lateralus Skinless Double Face Man
32648 **TOOL** Nerve Ending Logo
64143 **TRIVIUM** Ascendancy Crowned Coat Of Arms
64148 **TRIVIUM** Dragon Fighting Koi Fish Tattoo
69224 **TRIVIUM** The Crusade/Logo & Symbol
42083 **VAN HALEN** Original Group Photo
45962 **VAN HALEN** Eddie Live With Guitar
68838 **VENOM** Metal Black
69014 **WHITE STRIPES** Magician Skull Guy Logo
44400 **WHITE ZOMBIE** Die Fucker Die
43117 **WHO** The Kids Are Alright Target Logo
69168 **WHO** Vintage Distressed British Flag With
62093 **WOLFMOTHER** Gold Foil Logo
66858 **ZZ TOP** Distressed Classic Logo


41169 AC/DC Classic Logo


48736 A. IN CHAINS Classic Sun Logo


66544 A. S. PERISH Price Of Existence


69047 A. REMAINS Cemetery Gate


47340 A. AMARTH Triple Metal Skulls


65196 ANTHRAX Skateboard Man


64109 ARCH ENEMY My Apocalypse


53159 ARCH ENEMY Wages Of Sin Circle


66549 A. B. R. BLACK Guy Slicing Throat


66586 A. LAY DYING Red Zombies


54998 ATREYU Crying Angel Statue


68553 A. SEVENFOLD Bloody Death Bat


66990 BEHEMOTH Pazuzu Demon Art


67269 B. D. MURDER Horned Creature


33161 B. L. SOCIETY BLS Logo


69208 B. L. SOCIETY SDMF Reaper Logo


45790 B. SABBATH Flying Demon


66790 B. VALENTINE Skull With Pistols


36323 C. CORPSE Bloody Logo


66877 C. OF BODOM Green Reaper


69230 C. OF FILTH Burning Castle


25331 DANZIG Classic White Skull


59269 DEATH Leprosy


68053 D. ICON Logo With Skull


58184 DEVIL DRIVER Group Posed


68641 D. W. PRADA Girl W/Angel Wings


51329 DIMEBAG He Came To Rock


68061 D. BORGIR Pentagram Altar


25104 DIO Holy Diver


57799 DISTURBED Smiley Face Guy


45830 DOORS I Am The Lizard King


38865 DOWN Crown Of Thorns


67783 D. FORCE Inhuman Rampage


46338 EXODUS Bonded By Blood


69211 G. N ROSES Dagger With Skull


57976 HELLYEAH Band Making Toast


68556 HIM Heartagram Skull


69296 HIM Flaming Heartagram


68993 I. T. MOMENT Cartoon Dancer


69212 IRON MAIDEN Piece Of Mind

69231 IRON MAIDEN Soldier Eddie

23960 JIMI HENDRIX Are You Experienced

68996 J. COWBOY Baphomet Head Girl

65387 J. COWBOY Skull Tattoo Design

25484 JUDAS PRIEST British Steel

68594 KILL. ENGAGE Snakes & Swords

68949 KORN Skull Logo

69215 LAMB OF GOD Angel Hourglass

69216 LAMB OF GOD Monk In Gas Mask

69233 LAMB OF GOD Shield Crest Logo

69218 LED ZEPPELIN U.S.A. Swan Song

68797 LORDI Hard Rock Hallelujah

32994 L. SKYNYRD Whiskey Label

68947 M. HEAD The Blackening

69260 M. MANSON Peeking Photo

25446 MEGADETH Peace Sells...

43197 MEGADETH Rust In Peace

69219 METALLICA Jump In The Fire

10558 METALLICA Ride The Lightning

25410 MISFITS Classic White Skull

40081 MOTORHEAD England Skull

68909 M. ROMANCE Fangs Logo

65967 NECROPHAG Tombstone & Skulls

50851 NILE Annihilation Wicked

69271 N. INCH NAILS Survivalism

67818 O. OSBOURNE Black Rain

69153 PANTERA Flag With Snakes

69154 PANTERA Snake & Guitar Logo

25129 PANTERA Vulgar Display

66111 PINK FLOYD Hammer & Bombers

66260 R. A. MACHINE Evil Empire

54568 RAMMSTEIN Reise, Reise Logo

24285 R. RHOADS Randy Tribute Photo

64132 R. C PEPPERS Asterisk Logo

69221 SLAYER Skeleton Soldier

69220 SLAYER Graveyard Skull

68580 SLIPKNOT Group Boxed Photos

69223 SLIPKNOT Green Group Photo

69451 SUBLIME Sun With Eyes

66696 S. SILENCE Figure Logo

64116 T. D. GRACE IX Griffin Logo

69003 T. EYES DEAD Malice

41096 TOOL Lateralus Diagram

69431 TOOL Red Eyes Logo

69235 TRIVIUM Coat Of Arms Crest

69225 TRIVIUM We Are The Fire

45963 VAN HALEN Eddie Guitar Design

67084 WED. 13 Shocking Terror

45017 W. ZOMBIE Green Monster

62070 WOLFMOTHER Self Titled Triangle

WRITE CALL 952 556 1121 OR FAX 952 556 1131 FOR OUR FREE 130 PAGE CATALOG

Full Color Posters $7.95

Rolled And Sent In A Sturdy Tri-Tube For Protection



56406 **AC/DC** Album Covers Collage
44964 **AC/DC** Live At Donington
54892 **ALICE IN CHAINS** Layne Staley Live Photo
55671 **AS I LAY DYING** Group Live Photos Collage
69056 **ATREYU** Deathgrip On Yesterday Group
63842 **A. SEVENFOLD** Death Bat Winged Skull
68260 **A. SEVENFOLD** Group Live On Stage Collage
46735 **B. L. SOCIETY** Zakk Live W/Flaming Cross
58409 **B. L. SOCIETY** Zakk Sitting On Chair W/Guitar
13382 **B. SABBATH** Double Image Group
55605 **B. SABBATH** Revolution In Their Minds
54895 **B. BENJAMIN** Group By Equipment
66125 **B. FOR MY VALENTINE** Group Photo
61959 **CANN. CORPSE** KILL Guy Holding Knife
61670 **CHIMAIRA** Skull & Spinal Cord Explosion Art
47339 **CLASH** London Calling
59667 **C. AND CAMBRIA** Group Against Wall
51330 **DIMEBAG** 1966 - 2004 Live Tribute Photo
11399 **DOORS** Psychedelic Group Photo
46428 **EVANESCENCE** Amy Lee In Dress In Bed
65157 **GODSMACK** Group Posed In Desert Photo
68310 **GUNS N ROSES** Roses & Pistols Logo
66326 **IRON MAIDEN** A Matter Of Life And Death
47671 **IRON MAIDEN** Killers
47672 **IRON MAIDEN** The Trooper
49034 **JIMI HENDRIX** Axis Bold As Love
66964 **JOB FOR A COWBOY** Skull Tattoo Design
54293 **JOHNNY CASH** With Guitar Giving The Finger
65159 **LAMB OF GOD** Group Posed On Bridge Photo
48587 **L. ZEPPELIN** Group Standing Next To Airplane
39142 **L. ZEPPELIN** Stairway To Heaven
68328 **L. PARK** Minutes To Midnight Group Outdoors
55603 **LYNYRD SKYNYRD** American Flag Girl Logo
68088 **MARILYN MANSON** Posed In Leather Jacket
59555 **METALLICA** Flaming Skulls Yin Yang Symbol
68176 **METALLICA** Band Member Live Photos
28781 **MISFITS** Classic White Skull
51346 **MUDVAYNE** Lost & Found Group Water Heads
65481 **M. C. ROMANCE** Black Parade Group Photo
66521 **M. C. ROMANCE** Group Posed In Stairway
53761 **NINE INCH NAILS** With Teeth
51679 **NIRVANA** Winged Kurt Cobain Live On Stage
61500 **OPETH** Ghost Reveries
68329 **OZZY OSBOURNE** Black Rain Japanese Cover
13861 **PINK FLOYD** Wish You Were Here
68892 **R. A. MACHINE** We Support Our Troops
65413 **RAMMSTEIN** Group As Soldiers By Planes
50872 **ROB ZOMBIE** Rolling Stone Cover Collection
41571 **SEX PISTOLS** Anarchy In The U.K.
51368 **SHADOWS FALL** Group Posed In The Forest
54751 **SLIPKNOT** Group Dressed In Black Uniforms
68320 **STONESOUR** Group Waist Up Closeup Photo
32719 **SUBLIME** Bwn With Louie Dogs To Stay Sane
68321 **S. OF A DOWN** Clock With Members As Arms
11503 **TOOL** Man Emerging From Water
62676 **UNEARTH** III: In The Eyes Of Fire
67523 **VELVET REVOLVER** Group Posed Against Wall
48461 **WHO** Group Wrapped With British Flag Photo

Windproof Lighters $10

"Zippo Style" Rock Lighters, With Silkscreened Designs
Lighters Are Wind Resistant And Refillable.

87982 **B. L. SOCIETY** Sonic Brew
40360 **B. SABBATH** Masters Of Reality Logo
64362 **CANNIBAL CORPSE** Fetus Skeleton Logo
59117 **CHIMAIRA** Double Skull Horns
32062 **CRADLE OF FILTH** Dragon Logo
42920 **DOORS** Jim Morrison The Lizard King
40730 **GODSMACK** Sun Skull Logo
64876 **G. N ROSES** Appetite
59220 **HIM** Gold Heartagram & Logo
57361 **IRON MAIDEN** Best Of The Beast
49778 **KORN** Greatest Hits Vol. 1 Cell Logo
59088 **L. ZEPPELIN** Allover Swan Song
45605 **METALLICA** Master Of Puppets
56297 **O. OSBOURNE** Caricature Giving Finger
51465 **PANTERA** Skull & Knives Logo
19121 **PINK FLOYD** Dark Side Of The Moon
56026 **ROB ZOMBIE** Self Monster Cartoon
64414 **SLAYER** Eagle In The Abyss & Logo
51523 **SLIPKNOT** Group Posed In Star Logo



Silver Rings & Shot Glasses

Silver Rings & Silk Screened Shot Glasses



SILVER RINGS $16

Available In Size 8, 10 And 12

65578 **AC/DC** Silver Logo
41332 **BLACK LABEL SOCIETY** Silver Logo
62317 **DIMMU BORGIR** Silver Logo
19978 **DISTURBED** Silver Mean Smiley Logo
25299 **GODSMACK** Silver Logo
25298 **METALLICA** Silver Ninja Star Logo
39506 **OZZY OSBOURNE** Silver Logo
48677 **PANTERA** Silver Logo

SHOT GLASSES $6

50217 **AC/DC** Classic Logo
62423 **ALICE COOPER** Schools Out
60812 **A. SEVENFOLD** Pirate Skull Death Bat
40380 **BLACK LABEL SOCIETY** Sonic Brew
59065 **BLACK SABBATH** 1969 Group Photo
41613 **DEFTONES** Def Cobra Logo
64864 **GUNS N ROSES** Appetite
59200 **HIM** Gold Heartagram Logo
57348 **IRON MAIDEN** Electric Mummy
56085 **KORN** Logo
53565 **LAMB OF GOD** Stacked Logo
50216 **LYNYRD SKYNYRD** Flag Logo
59096 **MOTORHEAD** Ace Of Spades Logo
51467 **PANTERA** Crossed Swords Logo
51486 **PANTERA** Skull & Knives Logo
64387 **SLAYER** Swords Pentagram Logo

Embroidered Patches $4.95

Great For Jeans, Caps, Jackets, Backpacks Or Anywhere.



23492 **AC/DC** Angus Devil
65584 **ALICE COOPER** Bloody Logo
11916 **ALICE IN CHAINS** Logo
50181 **ANTHRAX** Die Cut Yellow Logo
64556 **AS I LAY DYING** Skeleton Lovers
64535 **A. SEVENFOLD** Winged Death Bat Skull
62789 **ATREYU** Red & Black Splattered Logo
64542 **B. L. SOCIETY** BLS Flag Logo
64539 **B. L. SOCIETY** SDMF Skull & Iron Cross
31926 **BLACK SABBATH** Logo
42858 **CANNIBAL CORPSE** Bloody Logo
56598 **CHILDREN OF BODOM** COBHC Red Logo
60614 **CHIMAIRA** Red Logo & Chaos Arrows
64536 **CRADLE OF FILTH** Logo
24487 **DISTURBED** Mean Smiley Face
59522 **EXODUS** Classic Logo
24367 **GODSMACK** Sun Logo
67721 **GUNS N ROSES** Appetite For Destruction
65588 **HIM** Round Gold Heartagram Logo
62436 **IN FLAMES** Winged Jesterhead Crest
51053 **IRON MAIDEN** Logo
67615 **JOB FOR A COWBOY** Logo
63350 **JOHNNY CASH** Guns Logo
64497 **KILLSWITCH ENGAGE** Blue Scrolls
11961 **KISS** Army Logo
51051 **LED ZEPPELIN** Logo With Symbols
49867 **LYNYRD SKYNYRD** Flag Logo
43794 **MEGADETH** Gold Logo
32835 **METALLICA** Logo
11982 **MISFITS** White Skull
22588 **NIRVANA** Logo
18399 **OZZY OSBOURNE** Ozzy Logo
51392 **PANTERA** Cowboys From Hell Skull
64431 **PINK FLOYD** Crossed Hammers
40336 **Q. OF STONE AGE** Mudflap Girls Logo
23486 **R. A. MACHINE** Battle Of Los Angeles
51052 **SEX PISTOLS** British Flag Logo
64522 **SLAYER** Logo
64559 **SLIPKNOT** Triple S Tribal Logo
10343 **SUBLIME** California License Plate
36257 **TESTAMENT** Logo
12024 **TOOL** Lateralus Logo
65587 **TRIVIUM** Logo
66983 **WOLFMOTHER** Logo

Peel & Rub Stickers $4

Only The Letters Remain. They Look Painted On.

56633 **AC/DC** Black In Black Logo
52381 **ALICE IN CHAINS** Logo
64864 **AS I LAY DYING** Logo
62643 **ATREYU** A Deathgrip On Yesterday Logo
64625 **AVENGED SEVENFOLD** Stacked Logo
43988 **BLACK DAHLIA MURDER** Logo
64603 **BLACK LABEL SOCIETY** BLS Logo
26269 **CANNIBAL CORPSE** Bloody Logo
60824 **CHIMAIRA** Logo
64855 **COHEED AND CAMBRIA** Keywork Logo
64616 **CRADLE OF FILTH** Logo
13835 **DEFTONES** Logo
24494 **DISTURBED** Mean Smiley Face
49796 **DOORS** Logo
38484 **DOWN** Logo
49838 **EVANESCENCE** Logo
40722 **GODSMACK** Sun Logo
62448 **IN FLAMES** Winged Jesterhead Crest
64498 **KILLSWITCH ENGAGE** Scrolls Logo
32117 **KORN** Death Metal Logo
32156 **MISFITS** Classic White Skull
39733 **NIRVANA** Logo
36595 **O. OSBOURNE** Caricature Giving Finger
13674 **PANTERA** Logo
61175 **RAGE AGAINST MACHINE** Logo
56012 **ROB ZOMBIE** Zombie 666 Stacked
64567 **SLAYER** Logo
61460 **SLIPKNOT** Tribal S Logo
32138 **S. DISTORTION** Dancing Skull Logo
22627 **SUBLIME** Logo
13834 **TOOL** Logo
65599 **TRIVIUM** Logo

Knit Beanies $18.50

Awesome! Embroidered Art Work On The Hottest Fashions



59336 **AMON AMARTH** Glowing Gold Logo
52867 **AS I LAY DYING** Logo
48578 **BLACK LABEL SOCIETY** BLS Logo
55616 **BLACK SABBATH** BS Cross/Logo
49066 **CANNIBAL CORPSE** Bloody Logo
48722 **CRADLE OF FILTH** COF Logo/Dragon
58132 **DEVIL DRIVER** Logo
51328 **DIMEBAG** Tribute Memorial 1966 - 2004
63523 **DISTURBED** 3-D Mean Smiley Face/Logo
49581 **GUNS N ROSES** Roses & Pistols Bullet Logo
49008 **HATEBREED** Flaming Logo
67137 **HELLHAMMER** Logo
49576 **HIM** Logo/Heartagram Logo
53822 **IN FLAMES** Red Logo
49577 **IRON MAIDEN** Logo
48702 **JOHNNY CASH** Guns Logo
64256 **KILL. ENGAGE** Suit & Tie Skeleton W/Jets
64341 **KORN** Logo
48822 **LAMB OF GOD** Red Logo
45574 **LED ZEPPELIN** Logo/Symbols
52668 **METALLICA** St. Anger Logo/Ninja Star
46077 **MISFITS** Glow In Dark White Classic Skull
64260 **MOTORHEAD** Classic England Skull Logo
45966 **NIRVANA** Smiley Face Logo
41220 **PANTERA** CFH Skull & Crossbones Logo
45579 **SLAYER** Logo/Eagle In The Abyss
64264 **SLIPKNOT** Pentagram Logo
61643 **STRAPPING YOUNG LAD** Stacked Logo
64334 **SUBLIME** Layered Gothic Old English Logos
68172 **TYPE O NEGATIVE** Logo

Miscellaneous Rock Apparel



66798 55567 66812 64802 68350 69227 69226 52901 52900

LONGSLEEVE THERMALS $36.95

Available In Sizes M, LG & XL

64103 **A. SEVENFOLD** Death Bat Winged Skull
64175 **B. L. SOCIETY** SDMF Skull W/Bat Wings
53099 **G. N ROSES** Barbed Wire Skull & Pistols
53100 **LED ZEPPELIN** Tour 1977 Flying Blimps
36424 **MISFITS** White Skull/Skeleton Bones
52900 **MOTORHEAD** Classic England Skull Logo
51968 **OZZY OSBOURNE** Tilted Stacked Logo
51971 **PANTERA** Devil Cowboy Hat Logo
52901 **SLAYER** Camouflage Eagle In The Abyss

HOODED SWEATHIRTS $59.95

Available In Sizes M, LG & XL

68388 **B. DAHLIA MURDER** Logo W/Scribble Art
38811 **B. L. SOCIETY** BLS Logo/Brewtality
69189 **BLACK SABBATH** Flying Demon Logo
66795 **B. F. VALENTINE** Pistols & Bullets Logo
45010 **C. OF BODOM** COBHC Reaper Logo
52718 **CRADLE OF FILTH** Dragon/Logo
59268 **DEATH** Large Silver Logo
58187 **DEVIL DRIVER** Logo/Cross Symbol
51327 **DIMEBAG** Tribute Memorial 1966 - 2004
52732 **G. N ROSES** Roses & Pistols Bullet Logo
65383 **HATEBREED** HB Logo With Griffies
67977 **HELLYEAH** Flaming Logo/Tattooed Girl
69227 **IRON MAIDEN** Beast On The Road 1982
68997 **J. FOR COWBOY** Dual Baby Fetuses Logo
52791 **KILL. ENGAGE** Skull Wrapped With Vines
68950 **KORN** Dripping Graffiti Logo
64209 **LAMB OF GOD** American Metal Seal
48729 **L. ZEPPELIN** U.S.A. 1977 Swan Song
69258 **M. MANSON** Long MM Drip Logo

MORE HOODED SWEATSHIRTS

69236 **METALLICA** Damage Inc.
66425 **MUSHR. HEAD** Group Photo/Mask
69268 **NINE INCH NAILS** Trying To Believe
47773 **NIRVANA** Smiley Face Logo
55464 **PANTERA** Logo/Vulgar Display
45513 **SLAYER** Distressed Eagle In Abyss
69226 **SLIPKNOT** Triple Rows Of Group
49162 **SUBLIME** Logo/40oz To Freedom
69204 **SYSTEM OF A DOWN** Stacked Logo
69432 **TOOL** 10,000 Days Triple Face Logo
64144 **TRIVIUM** Symbol Within Flames

LOUNGE PANTS & BOXERS

Note Individual Prices & Sizes

66825 **AC/DC** Lounge Pants
Jack Daniels Mock Logo **M/L/XL $19.50**
55567 **BLACK SABBATH** Boxer Shorts
Flying Demon/Logo **M/L/XL $14.50**
51697 **JIMI HENDRIX** Boxer Shorts
Guitar With Wings **M/L/XL $14.50**
61498 **LED ZEPPELIN** Boxer Shorts
Stairway To Heaven Art **M/L/XL $14.50**
64802 **LED ZEPPELIN** Lounge Pants
Stairway To Heaven Art **M/L/XL $19.50**
64803 **METALLICA** Boxer Shorts
Master Of Puppets Art **M/L/XL $14.50**
66812 **METALLICA** Lounge Pants
Ride The Lightning Art **M/L/XL $19.50**
55568 **OZZY OSBOURNE** Lounge Pants
Caricatures **M/L/XL $19.50**
66796 **RED HOT CHILI PEPPERS** Boxer Shorts
Round Asterisk Logos **M/L/XL $14.50**

Buckles & Leather Wallets

High Quality Metal Belt Buckles & Leather Wallets With Chain



METAL BELT BUCKLES $19

51606 **A. SEVENFOLD** Oval Death Bat Winged Skull
46147 **B. L. SOCIETY** Skull & Iron Cross SDMF Logo
50191 **CHILDREN OF BODOM** Oval COBHC Logo
67213 **DEATH** Oval Logo
48854 **GUNS N ROSES** Die Cut Roses & Pistols Logo
48848 **HIM** Round Flourish Heartagram
48835 **IRON MAIDEN** The Trooper
44965 **KILL. ENGAGE** Die Cut Winged Skull Logo
64155 **LAMB OF GOD** Steer Skull Within Pentagram
48831 **LED ZEPPELIN** Die Cut Swan Song Logo
48838 **SLAYER** Die Cut Eagle In The Abyss

LEATHER BIKER WALLETS $18.95

67330 **AS I LAY DYING** Skulls Within Circle/Lasso Logo
43493 **BLACK LABEL SOCIETY** Brewtality/Iron Cross
58587 **BLEED. THROUGH** Old English Logo W/Skull
67331 **CANN. CORPSE** Bloody Logo/Fetus Skeleton
64280 **CRADLE OF FILTH** Logo
58592 **GUNS N ROSES** Roses & Pistols Bullet Logo
67334 **IRON MAIDEN** Stacked Logo/Killers Art
67335 **KORN** Red Splatter Logo/Skull On Crosses
64277 **LAMB OF GOD** Logo
46009 **LED ZEPPELIN** Logo/Swan Song
67345 **METALLICA** And Justice For All Art
64275 **MOTORHEAD** Classic England Skull Logo
67385 **PANTERA** Distressed Rivet Logo
67338 **SLAYER** Demonic Man Wearing Papal Hat
55597 **SLIPKNOT** Pentagram Logo
58711 **TOOL** Lateralus Logo/Lateralus Eye

Concert Billboards $10.95 Each

Concert Billboards From The 60's To The 90's. 14"X 22"

14997 **AC/DC** Highway To Hell Summer Tour '79
15034 **AEROSMITH** W/Deep Purple 1st U.S. Tour '86
15058 **ALICE COOPER** Schools Out Tour Hartford '72
20258 **B. SABBATH** Puerto Rico Pop Festival '72
61102 **CREAM** Farewell Concert Philadelphia '68
20268 **DOORS** Isle Of Wight Festival Chicago '70
61086 **FRANK ZAPPA** Cal. State College '72
15017 **GREEN DAY** New York City '94
15057 **JANIS JOPLIN** Fillmore East '68
14994 **JIM MORRISON** Last Known Picture '71
15011 **L. SKYNYRD** Street Survivors '77
14990 **MARILYN MANSON** Live At Snakepit '95
32978 **M. CRUE** Girls,Girls,Girls W/Guns 'N Roses '87
15031 **NIRVANA** In Concert Nevermind '92
15012 **NIRVANA** Kurt Rent In Peace '67 - '94
32986 **OZZY OSBOURNE** Speak Of Devil Tour '82
15028 **OZZY OSBOURNE** With Randy Rhoads '82
14989 **PINK FLOYD** W/The Who New Years Eve '66
32977 **PEARL JAM** Lollapalooza '92 W/Chili Pepper
20259 **QUEEN** 1st U.S. Tour/Denver '74
14977 **R. A. MACHINE** World Music Theatre '97
14983 **RAMONES** Civic Auditorium Santa Cruz '80
14988 **SMASHING PUMPKINS** New York City '96
15016 **S. R. VAUGHAN** Gilley's Club Tx '86



Full Color Poster Flags $16

Made Of Nylon. Feel And See The Difference Compared To Paper.




68072 **AS I LAY DYING** Skull W/Roses
69302 **A. SEVENFOLD** Uncle Sam Bat
65733 **B. L. SOCIETY** Sonic Brewtality
54524 **C. OF BODOM** Follow The Reaper
18785 **C. OF FILTH** Supreme Vampyric
24473 **DEFTONES** Red Pony
58348 **D. DRIVER** Group Posed By Trees
67435 **D. BORGIR** Horned Goat Skull
65727 **G. N ROSES** Appetite Destruction
67436 **IN FLAMES** Come Clarity
5 374 **IRON MAIDEN** The Trooper
64312 **KILL. ENGAGE** KSE: Winged Heart
69313 **LAMB OF GOD** Group On Bridge
12277 **L. ZEPPELIN** Stairway To Heaven
61611 **MEGADETH** War Eagle
12287 **METALLICA** Ride The Lightning
12285 **METALLICA** Master Of Puppets
42104 **MOTORHEAD** England Skull
66330 **M. C. ROMANCE** Dancing Girls
25903 **PANTERA** Confederate Flag Skull
17781 **R. A. MACHINE** Fist Logo
12309 **SLAYER** Eagle In The Abyss
61623 **SLIPKNOT** Bloody Pentagram
69327 **TRIVIUM** Ethe Crusade

Embroidered Baseball Caps

Trucker Style Caps $19.95 & Regular Style Caps $23.95



TRUCKER STYLE CAPS

52881 **AS I LAY DYING** Paint Splatter Pistols
60016 **AUDIOSLAVE** Red Circle Flame Logo
52880 **A. SEVENFOLD** Red Death Bat Winged Skull
68127 **BLACK DAHLIA MURDER** Logo
48825 **BLACK LABEL SOCIETY** Allower Brewtality
51393 **DIMEBAG** Tribute Memorial 1966 - 2004
45584 **HIM** Heartagram Logo
45585 **IRON MAIDEN** Allower Killers
45583 **LED ZEPPELIN** 1st Lp Cover
55541 **L. SKYNYRD** Southern Rock Guitars Logo
52877 **METALLICA** Scary Guy Art With Logos
52692 **SLIPKNOT** Maggot Corps Group Collage Photo
53735 **SUBLIME** Long Beach California Baseball Logo
60542 **SUICIDAL TENDENCIES** Original Flip Up Logo

BASEBALL STYLE CAPS

53622 **ALICE IN CHAINS** Yellow Sun Logo
64248 **AS I LAY DYING** Robed Skull Maiden Wreath
32160 **BLACK LABEL SOCIETY** BLS Logo
53805 **BLACK SABBATH** Cross With Bloody Logo
64350 **CANNIBAL CORPSE** Butchered At Birth
36362 **CRADLE OF FILTH** Dragon Logo
64253 **GUNS N ROSES** Appetite For Destruction
64255 **IRON MAIDEN** The Trooper Art With Logo
64257 **KILL. ENGAGE** Bloody Dripping Skull Nails
67355 **KORN** Logo With Dripping Skull
64258 **LAMB OF GOD** Logo & Burn It Down Eagle
52873 **LED ZEPPELIN** Stairway To Heaven Art
49346 **MEGADETH** Killing Is My Business Skull
52876 **METALLICA** Silver St. Anger Logo & Ninja Star
39222 **MUDVAYNE** End Of All Things To Come Logo
63480 **PANTERA** Blue & Grey Bloody Logo
67359 **R. A. MACHINE** Outline Of Guy W/Raised Fist
67360 **RAMMSTEIN** R Outline Logo
45587 **SLAYER** Logo & Eagle In The Abyss
64263 **SLIPKNOT** Subliminal Verses Zipper Mouth
66959 **TOOL** Logo Within Oval

Silver Guitar Pick Necklaces $13

Enamel Filled On A #10 Ball Chain 20 Inches Long



35651 **AC/DC** Logo
44164 **B. L. SOCIETY** BLS Skull Logo
44163 **CANNIBAL CORPSE** Bloody Logo
55705 **CHIMAIRA** Chaos Logo
67207 **DEATH** Logo
47958 **DISTURBED** Mean Smiley Face
39010 **DOORS** Logo
41283 **IN FLAMES** Star Face Logo
47960 **KITTIE** Logo
42298 **KORN** Logo
42299 **LYNYRD SKYNYRD** Logo
67278 **MACH. HEAD** MH Diamond Logo
19990 **MISFITS** Logo
55706 **OPETH** Logo
39508 **OZZY OSBOURNE** Logo
39866 **PANTERA** Logo/CFH Logo
19991 **SUBLIME** Logo
35652 **SYSTEM OF A DOWN** Logo

Babydolls $21.95

One Size Fits Most. Made Of 100% Cotton.



50769 **GUNS N ROSES** Slash Tophat Closeup
67162 **HIM** Allower Heartagram Pattern
45546 **I. MAIDEN** Bring Daughter To Slaughter
66579 **JOB FOR COWBOY** Fetal Skeletons
66653 **J. CASH** Folsom Prison Stripes 1968
45507 **JUDAS PRIEST** Distressed Logo
40696 **LACUNA COIL** Flower Logo
48788 **LAMB OF GOD** Silver Logo
38905 **LED ZEPPELIN** Swan Song/U.S.A. '77
52824 **METALLICA** San Fran. Quake Logo
21219 **MISFITS** Skeleton Hands
67958 **M. C. ROMANCE** Monkey Riding Horse
52799 **NIRVANA** Kurt In Striped Sweater
61969 **OPETH** Ghost Reveries
66532 **PARAMORE** Ballarina With Skulls
63631 **PINK FLOYD** Distressed Pink Retro
67959 **R. A. MACHINE** Loaded Bullet Holster
54570 **RAMMSTEIN** Bloody Skull & Knives
64134 **R. C. PEPPERS** Freehand Logo
45523 **SEX PISTOLS** Anarchy In U.K. Flag
45512 **SLAYER** Chrome Logo
64235 **SLIPKNOT** The Heretic Anthem Flag
24315 **SUBLIME** Sun Logo
64146 **TRIVIUM** Brk Rose Banner Logo
66776 **30 SECONDS TO MARS** Rose Splatter
41170 **AC/DC** Dirty Deeds Done Cheap Logo
49565 **AFI** Pink Wings Logo
49573 **ALICE IN CHAINS** Classic Blk & Wht Sun
61025 **ATREYU** Eyes Between Gravestones
64106 **A. SEVENFOLD** Winged Skull Death Bat
62713 **B. L. SOCIETY** Cross W/Skull & Guns
50323 **C. CORPSE** Shadows Of Ghouls Logo
42526 **CHILDREN OF BODOM** COBHC Logo
66556 **CHIMAIRA** Monster Holding Red Logo
52940 **C. AND CAMBRIA** Gold Keywork Logo
48794 **CRADLE OF FILTH** Nymphetamine Logo
66359 **DANZIG** Classic White Skull
66365 **DEFTONES** Indian Skull W/Flowers
63230 **DISTURBED** Allover Mean Smiley Face
66377 **EVANESCENCE** Amy Lee W/Vine Art
67964 **FALL OUT BOY** Side Photo Of Group

Messenger Bags $35

Made Of Strong Nylon For Durability And Strength



50741 **ATREYU** Dripping Bloody Logo
67291 **A. SEVENFOLD** Winged Skeletons Logo
58911 **C. AND CAMBRIA** Keywork Logo
48984 **HIM** Tribal Logo/Vines Logo
53673 **LED ZEPPELIN** Logo/Zoso Symbols
58918 **MEGADETH** Vic & Logo Pinned Patches
67344 **METALLICA** Logo/Master Of Puppets
45981 **MOTORHEAD** England Skull Logo
64317 **M. C. ROMANCE** Ace Of Spades Skull
53697 **PINK FLOYD** Dark Side Of The Moon
58920 **R. AGAINST MACHINE** Red Rage Logo
53706 **RAMONES** Presidential Seal Logo
64316 **SLAYER** Eagle In The Abyss
55468 **SLIPKNOT** Logo Across Triple S Logo
64314 **TOOL** 10,0000 Days Multiple Creatures

LG/XL Long Sleeve T-Shirts $29.95

Great Designs Shooting Down The Arms On Most.



68186 **AEROSMITH** Praying Skeletons & Wings Logo
64102 **A. SEVENFOLD** Giant Cloaked Bat Skeleton
68991 **BEHEMOTH** Demonica Snakes Seal Logo
52712 **B. LABEL SOCIETY** Armed & Hammered
48580 **B. LABEL SOCIETY** Cross With Skull & Guns
13385 **CANNIBAL CORPSE** Butchered At Birth
60808 **CELTIC FROST** Morbid Tales
42525 **CHILDREN OF BODOM** Hate Crew Deathroll
69210 **C. OF FILTH** Female Prophet On Her Knees
68358 **DIMMU BORGIR** In Sorte Diaboli
64163 **IRON MAIDEN** Distressed Maiden Japan
67727 **L. OF GOD** Soldier Hanging From Gun Cross
68799 **LORDI** Group Faces Within Shields
50777 **MARILYN MANSON** Triple Jesus Photo
69200 **MEGADETH** Horsemen Riding Under Helmand
64218 **METALLICA** Ninja Star With Tribal Flames
19724 **MISFITS** Glow In The Dark Skeleton
45345 **MOTLEY CRUE** Theatre Of Pain
50852 **NILE** Annihilation Of The Wicked
69198 **PANTERA** Smoking Devil W/Playing Cards
57911 **RAMMSTEIN** Rosenrot Part Of Ship Logo
66105 **SLAYER** Military Skeleton Guards W/Eagle
69222 **SLAYER** Devil Holding Pitchfork On Skull
65120 **SLIPKNOT** Group Under Glowing Pentagram
13396 **SUBLIME** Dragon
69015 **SUICIDE SILENCE** African Bees Attacking
64145 **TRIVIUM** Group Performing Live On Stage
68161 **TYPE O NEGATIVE** Hammergear Logo
69202 **VELVET REVOLVER** Libertad

Add Shipping Costs To Your Total And Send Cash, Check Or Money Order To:

ROCKABILIA
P.O. Box 39 Dept 601
Chanhassen, MN 55317

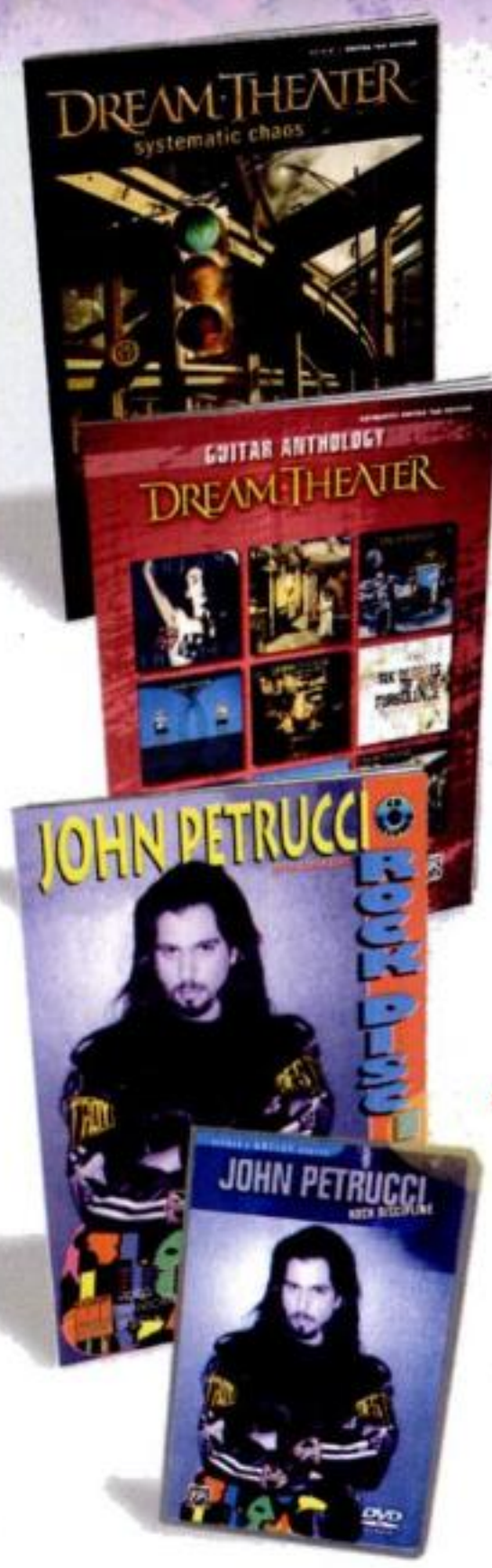
Order Total	Shipping	Order Total	Shipping
Up To $29.99	$6	$100 - $129.99	$11
$30 - $39.99	$7	$130 - $149.99	$12
$40 - $49.99	$8	$150 - $179.99	$13
$50 - $79.99	$9	$180 - $199.99	$14
$80 - $99.99	$10	Over $200	$15

Priority Shipping: Add $6 To Cost From The Chart
Canada Orders: Add $11 To Cost From The Chart
Other Foreign Orders: Add $14 To Cost From The Chart

Credit Card Orders Are A Minimum Of $8 Shipping. All Check Orders Are Held For 10 Days. 2nd Day Air Shipping Is Available By Calling 952-556-1121. US FUNDS ONLY!!

alfred.com ROCKS

Turn *Dreams* into *Reality*!



Dream Theater: Systematic Chaos

(00-28956) Authentic Guitar TAB, $26.95

Formed in 1985, the progressive metal band Dream Theater has played an instrumental role in defining the age of progressive rock over the last three decades. Alfred presents the album-matching folio to their latest album Systematic Chaos.

Dream Theater: Guitar Anthology

(00-28429) Authentic Guitar TAB, $26.95

Dream Theater is well-known for their musical flavor and their technical expertise, the band has released a total of 10 albums over the past 3 decades. For the first time, Alfred presents a collection of Dream Theater's best work, as selected by John Petrucci himself, spanning their entire history and including the never-before-released in print "YTSE Jam." Now guitarists can play along to the most popular songs ever released by the progressive metal band. Songs include lyrics and authentic guitar TAB.

Rock Discipline by John Petrucci

(00-REHBK010CD) Book & CD, $24.95

This powerful and all-encompassing book & CD package is an epic vision on the art of modern rock guitar. John Petrucci offers detailed lessons on speed and accuracy, chromatic exercises, playing with dynamics, connecting scale fragments to form long solo lines and much, much more. One of the most complete courses on rock guitar.

ALSO ON DVD

Rock Discipline

(00-904154) DVD, $49.95

This is an awesome epic DVD on the art of the modern rock guitar. DVD special features include backstage with John, G3 tour footage, hilarious bloopers on the set, an interactive tour of John's guitar, a tuning segment, the Dream Theater discography, and printable lessons.

All prices in $US and subject to change. Photo courtesy of Darko Boehringer.

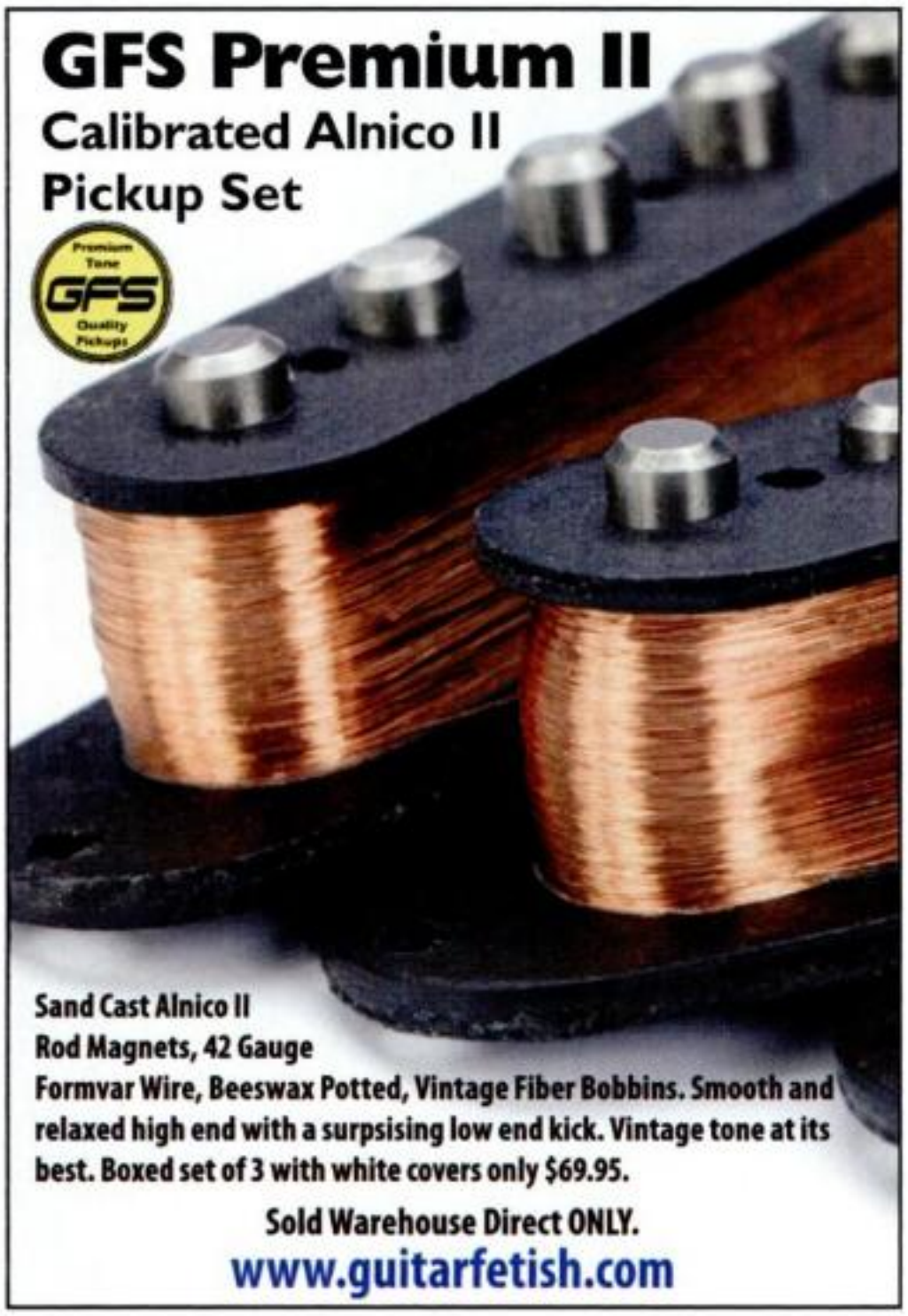
Buy it today at alfred.com/guitar

Alfred

Copyrighted material

GFS Premium II

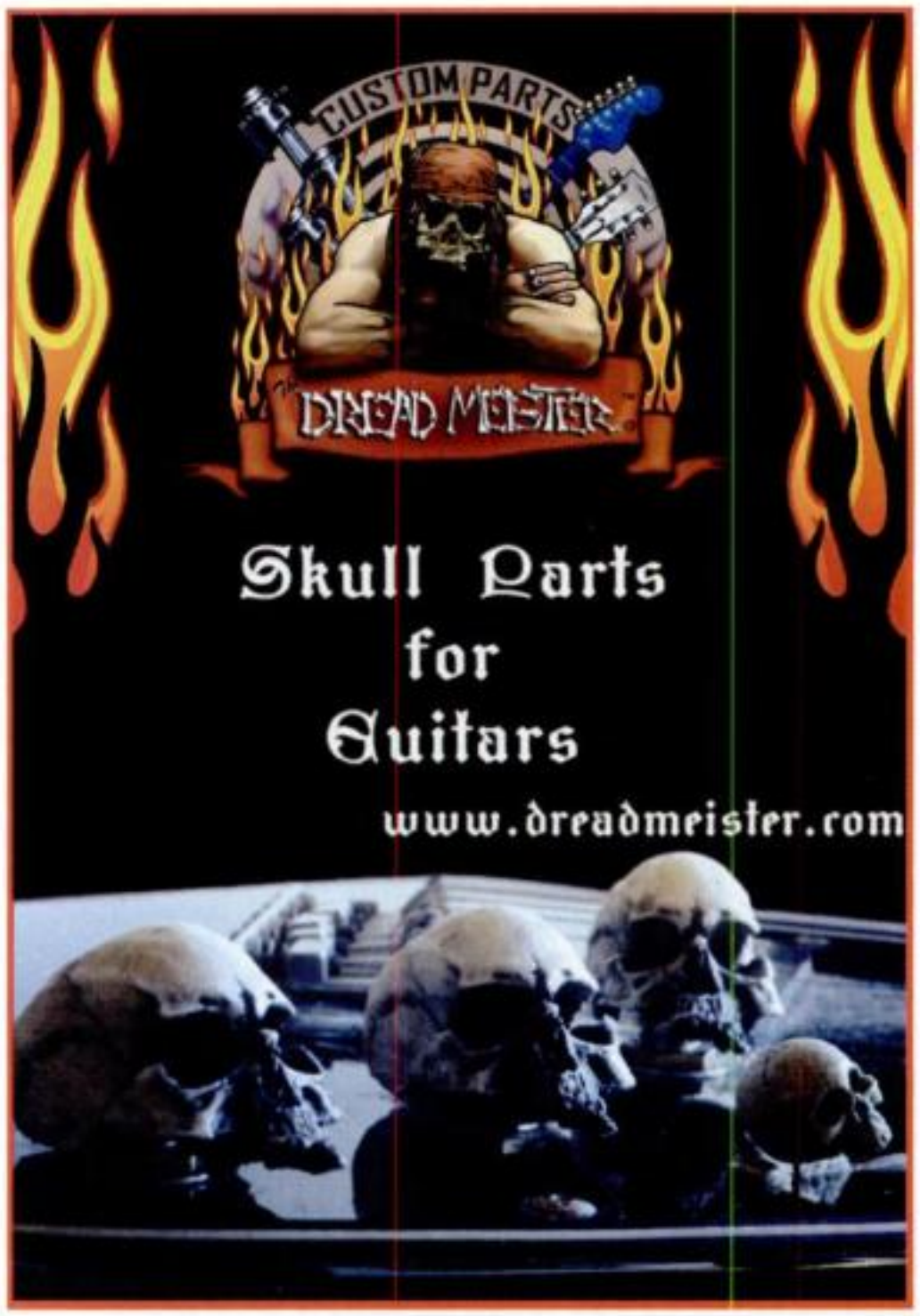
Calibrated Alnico II Pickup Set



Sand Cast Alnico II
Rod Magnets, 42 Gauge
Formvar Wire, Beeswax Potted, Vintage Fiber Bobbins. Smooth and relaxed high end with a surpsising low end kick. Vintage tone at its best. Boxed set of 3 with white covers only $69.95.

Sold Warehouse Direct ONLY.

www.guitarfetish.com







Copyrighted material

SOUND

FENDER CLASSIC REISSUE PEDALS *158* GODIN VELOCITY *160* FRAMUS PANTHERA STUDIO CUSTOM *162* PRS SE PAUL ALLENDER SIGNATURE *164*

HAMMETT UP

Randall Kirk Hammett RM100KH MTS Signature Series amplifier and RS412KHX cabinet





RANDALL KIRK HAMMETT RM100KH MTS

LIST PRICES: RM100KH head, $2,299.00; RS412KHX cabinet, $1,199.00; RS412KH100 cabinet, $1,199.00; KH120RHS half stack, $899.00; KH15 practice amp, $129.00; modules (KH1, 2, 3), $299.00 each

MANUFACTURER: Randall Amplifiers, A Division of U.S. Music Corp., randallamplifiers.com

RM100KH MTS SIGNATURE SERIES AMPLIFIER

POWER OUTPUT: 100 watts

CHANNELS: Three

FEATURES: Modular system employs Randall's MTS preamp modules; three-button programmable MIDI footswitch can support other MIDI devices; series and parallel effect loops driven by two 12AX7 tubes; bias adjustment, test point and failure indicator for each tube; two speaker outputs with four-, eight and 16-ohm settings

CONTROLS: Amp: master volume, presence, density, effect mix (for use with parallel loop), channel select, individual tube bias adjustment; each module has gain, bass, middle, treble, volume and bright boost

COVERING: Black textured vinyl

TUBE COMPLEMENT: Four 6L6, three 12AX7

RS412KHX SIGNATURE CABINET

SPEAKERS: Two Celestion Vintage 30s and two Celestion G12T-75s

I/O: Stereo inputs, dual XLR outputs with "Mic Eliminator" direct-box technology

CONTROLS: Bright, Normal and Dark output settings, ground lift

BY ERIC KIRKLAND

KIRK HAMMETT characteristically relies on a rock star–sized rack of amplifiers, preamps and custom-tweaked processors to generate his volcanic live sound. In the studio, this rack becomes a part of an even larger equation, where Hammett meticulously augments and shapes his iconic tones with a menagerie of specialized and vintage gear. If you haven't guessed it, *Guitar World* magazine's first Hall of Fame inductee is an incurable tone hound that has lacked only one thing: an amplifier singularly capable of creating his current trademark tones and versatile enough to grow with Hammett's changing tastes and needs.

Randall Amplification recently teamed with Hammett to devise this metalhead's daydream amplifier after Anthrax's Scott Ian raved to Hammett about his and Dimebag Darrell's positive experiences with Randall amps. It just so happens that Randall's MTS (Modular Tube System) amplifiers are perhaps the ideal platform for Hammett's amp, because they are famous for their high-end sound quality and allow for practically limitless expansion. Amp whiz Bruce Egnater pioneered this cleverly practical system where the preamp consists of removable tube-driven modules, each designed to achieve a specific tonal goal. Kirk's Hammett's new signature series Randall MTS amplifier comes loaded with the three modules that he and Randall's engineers crafted over an extensive research and development collaboration.

FEATURES

THE POWER SECTION of the Hammett's Randall uses four 6L6GC tubes to produce 100 watts of thumping power. Each of the power tubes has its own test point, bias adjustment, fuse and tube failure indicator light. Ample transformers throttle the amp's output,

Copyrighted material

CHECK

SEYMOUR DUNCAN SFX-07 SHAPE SHIFTER *166* EMINENCE LYNCH SUPER V12 SPEAKER *170* FENDER PRECISION V *172* BREEDLOVE PRO D25/SRH *174*



Three modular preamps can be slid out of ports and moved or swapped for any of Randall's Artist Series or standard MTS modules.



The module legends are in Hammett's handwriting.

and a vertical fan simultaneously blows cool air around the tubes and across the circuit boards. Two 12AX7 preamp tubes are dedicated to the amazing-sounding series and parallel effect loops, while a third 12AX7 drives the preamp input stage for all three channels. Global knobs on the front panel control master output, density (low end depth), presence and the mix level for any effects in the parallel loop.

The modular preamp section has three channels, which means that there are three ports that will accept any of Randall's many MTS preamp modules. Of course, the amp ships with the three preamp modules that Randall developed from their measurements of Hammett's gear and with a lot of input from Hammett himself. Each preamp module features two 12AX7 preamp tubes and controls for gain, bass, middle, treble, volume and bright boost. As a nice personal touch, Hammett's own handwriting labels the controls on the modules and all front panel features.

Module KH-1 is intended to deliver Hammett's unique clean tones, which sound a lot like the woody warmth of a Fender Deluxe mixed with the satiny midrange of a Roland JC120. KH-2 is aimed right at delivering Hammett's thick and punchy Recto-based rhythm and lead tones. The third module, KH-3, is primarily dedicated to higher-gain lead sounds. It's important to remember that these modules are not copying the tones of any single amplifier. Rather, they are encapsulating the complicated sound that results from many pieces of Hammett's personal gear.

On the back, the amp features seven-pin MIDI In and Thru jacks, two speaker outputs, the aforementioned effect loops, a slave output and an impedance switch with four-, eight- and 16-ohm settings. The supplied three-button programmable footpedal connects to the MIDI-in jack and also features a nine-volt output for powering other pedals. Randall's matching 4x12 cab is loaded with a pair of Celestion Vintage 30s and a pair of Celestion G12T-75s, which allows Hammett to get plenty of midrange kick and sizzling presence out of one cabinet. Besides the cab's stereo inputs, there's also a built-in "mic eliminator" direct box that consists of two XLR outputs, a ground lift and dedicated bright, normal and dark settings.

PERFORMANCE

HAMMETT'S KH-1 MODULE constructs Hammett's most elusive clean tones, which are characterized by a soft lower midrange, strong high mids and a round, defined bass. This combination of qualities makes it quite easy to nail Hammett's tone on "One," from *...And Justice for All*, and the "Black Album" track "Nothing Else Matters." It's a disarmingly sympathetic voice with the same foreboding charm that Boris Karloff used to mesmerize his victims in classic horror films.

The KH-2 module produced thick crunch tones, which I easily dialed into a "Sanitarium"-style rhythm focus or the massive and wide crunch that Hammett used on *Garage Inc.*'s "Sabbra Cadabra" cover. Most of this range is thanks to highly responsive midrange controls. Per Hammett's request, they are more like depth controls, where even extreme midrange response curves don't disturb the amp's feel. On low settings, the midrange sounds like it's firing from a distance. Cranked high, it becomes a crunch cannon that will blow your head off.

Hammett's third module builds on the KH-2's heavy low-end punch, adding mids, gain and a British-style leading edge. Incredible definition is maintained at the expense of long sustain. But since Hammett is known for goosing his amps with a Tube Screamer overdrive, I used the same method to make over-the-top leads possible.

Randall should also be commended for the amp's effect loops. Far from an afterthought, these loops maintain amazing signal integrity and strength.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

ON DISC

THE BOTTOM LINE

RANDALL HAS ACTUALLY managed to accurately capture the tone and feel of Kirk Hammett's most instantly recognizable clean and heavy tones in the new RM100KH MTS signature series amplifier and matching RS412KHX cabinet. So, it goes without saying that this amp is a must have for any hardcore Metallica fan who wants to experience the closest thing to visiting Hammett's studio. Best of all, this amp isn't limited to these incredible Metallica tones. The three modular preamps can be swapped out in seconds for any of Randall's other standard or artist series MTS modules.

PRO	CON
UNEQUALED POTENTIAL FOR VERSATILITY; UNMISTAKABLE KIRK HAMMETT TONES; HIGH-PERFORMANCE EFFECT LOOPS	CAN'T COMBINE THE SOUND OF THE MODULES

Copyrighted material

MASSIVE ATTACK

Fender Classic Series Volume, Volume-Tone, Phaser and Fuzz-Wah pedals



BY CHRIS GILL

DURING THE LATE Sixties and early Seventies, it seems like everything related to music was literally huge: amp stacks, stack heel platform shoes, rock star moustaches and hairstyles, crotch padding and, especially, effect pedals. Stomp boxes were the size of shoeboxes, and the average pedal board was so big that it took two roadies to haul one from the back of a Chevy van to the stage of the Cow Palace or Winterland. Of course, that all changed later in the decade as microchips replaced the transistors and cherry bomb-sized components in primitive effect circuits, and soon after, the size of the average pedal shrunk significantly.

Fender's latest Classic Series pedal reissues bring back in their full glory four of the company's big-honkin' stomp boxes from the Golden Era of effects: the sensibly named Volume, Volume-Tone, Fuzz-Wah and Phaser. All four perfectly duplicate the vibe of the originals while adding modern conveniences that today's players will appreciate. Using these pedals may make you feel like you're wearing bellbottom flares and Ace Frehley's moon boots, but these beefy behemoths offer plenty of functional advantages and sound that's as big as Sib Hashian's afro.

FEATURES

THE FENDER VOLUME, Volume-Tone and Fuzz-Wah all look like the gas pedal for a '56 Buick, and they're plated with enough chrome to cover that car's bumper. The Phaser boasts more modern Seventies-era styling with a textured black finish, raised silver "treads" and an oversized rotary knob that's the size of a Scooter Pie. In addition to the usual up/down tilting movement, the foot treadles for the Volume-Tone and Fuzz-Wah feature a groovy pivoting side-to-side action for controlling tone or fuzz intensity, respectively. Switches for the Fuzz-Wah's fuzz and wah effects are mounted on either side of the pedal's foot treadle, so you don't need to worry about accidentally switching off your wah when you get emotional and bear down too hard on the pedal like you do with most other wahs.

Modern additions to these pedals include a separate tuner output jack on the Volume and Volume-Tone pedals, illuminated rate knob backlighting on the Phaser that pulses alternating blue and red patterns in synch with the effect's rate, and nine-volt AC adapter jacks on the Phaser and Fuzz-Wah. Whereas the original Fender Phaser pedal offered only the oversized rotary rate control and an internal-mounted intensity control, the new version has recessed intensity and frequency controls mounted on either side of the pedal. The new version of the Fuzz-Wah adds a bottom-mounted switch for changing the order of the fuzz and wah effects in the signal chain (fuzz before or after wah) and an internal trim pot for adjusting the overall volume of the fuzz effect to match levels or produce a fuzz-boost effect.

PERFORMANCE

THE CLASSIC SERIES Volume pedal simply does what a good volume pedal should. It has a nice smooth action, a generous amount of up/down travel that makes it easy to pinpoint ideal levels, and it's built like a Cold War–era bomb shelter. The Volume-Tone pedal adds a side-to-side tone control that offers more versatility for only a few bucks more. Most guitarists will probably use the tone control in a "set it, then forget it" configuration. Fortunately, the sliding action provides enough resistance to hold the tone setting firmly in place.

The Phaser delivers mellow, natural-sounding phase-shifting effects without the obnoxious nasal overtones produced by many vintage phase shifters. The Frequency control is a great addition, allowing you to dial in the optimum frequency emphasis to match humbuckers or single-coil pickups or even a bass. The large rotary rate knob makes it easy to go from slow, subtle sweeps to jittery Uni-Vibe-style effects while you tone your calf muscles.

Although many vintage fuzz tones sound good only when applied to single notes, the Fuzz-Wah's fuzz delivers well-defined, distorted chords while still generating the cut and buzz that makes fuzz so much fun. The ability to alter the fuzz's intensity while you play is a surprisingly expressive and useful feature. Like the Phaser, the wah effect is smooth, detailed and natural sounding—more like the front of a vocal cavity than the barfy throat-gag midrange found on some wahs. Best of all, the Fuzz and Wah effects operate independently, making the Fuzz-Wah two pedals in one.

FENDER CLASSIC SERIES VOLUME, VOLUME-TONE, PHASER AND FUZZ-WAH PEDALS

LIST PRICES: Volume, $99.00; Volume-Tone, $119.00; Phaser, $159.00; Fuzz-Wah, $199.00
MANUFACTURER: Fender, fender.com
CONTROLS: Volume pedal: volume; Volume-Tone pedal: volume, tone; Phaser: Rate, Intensity, Frequency; Fuzz-Wah: wah, fuzz intensity, fuzz volume (internal trim pot), effects order switch
FOOTSWITCHES: Phaser: bypass; Fuzz-Wah: Fuzz on/off, Wah on/off
INPUT: Mono
OUTPUT: Mono, tuner (Volume and Volume-Tone pedals only)
OTHER: True-bypass circuit, optional AC adapter (Phaser and Fuzz-Wah only)

THE BOTTOM LINE

YOU DON'T NEED to be in a Frank Marino tribute band to appreciate the humongous size and tone of Fender's Classic Series effect pedals. This is one case where throwback styling makes sense in the modern era as the oversized housings allow players to gain back detailed control they lost when pedals shrunk in size.

PRO	CON
SOLID CONSTRUCTION; MODERN UPDATES; GOOD VALUE	MAY BE TOO BIG FOR YOUR PEDAL BOARD; AWKWARD SIDEWAYS ACTION

Copyrighted material



"Radial Gear is incredibly roadworthy and has improved my overall tone. I get less hum and buzz and a cleaner signal. Awesome! Radial rules.""
~ Kerry King
(Slayer)



"I use my Radial Hot British on fly-in dates when using the big rig is impossible to bring along. My Hot British rocks!"
~ Cesar Rosas
(Los Lobos)



"The Hot British box is truly deserving of the word 'Hot'. I definitely LOVE my 'Bone!"
~ Kirk Hammett
(Metallica)



"I've tried every distortion box ever made and nothing sounds like the Tonebone. I recommend it to anyone looking for NATURAL warm sound with sustain for days!"
~ Steve Lukather
(Toto)



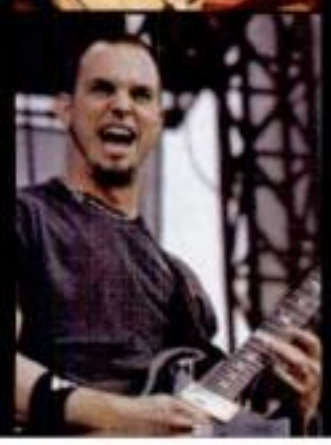
"The Plexitube is the most versatile distortion pedal I own. It's also the quietest. I find all Radial Tonebones to be designed with sound quality, easy operation and durability in mind."
~ Daryl Stuermer
(Genesis)



"The Switchbone sounds great! It is the best ABY box that I have used and transformer isolation makes it easy to combine any two amps without noise."
~ Allan Holdsworth
(IOU, Soft Machine)



"I recently did some recording where we used the Hot British to record direct. The Tonebone surprised me with its variety and quality of tone. It sounds great! Well done guys"
~ Frank Gambale
(Chick Corea)



"For years I've been trying to combine all of my favorite tones on stage Thank God I found the Headbone. I only wish I had it years ago... I love my Headbone!"
~ Mark Tremonti
(Alter Bridge, Creed)

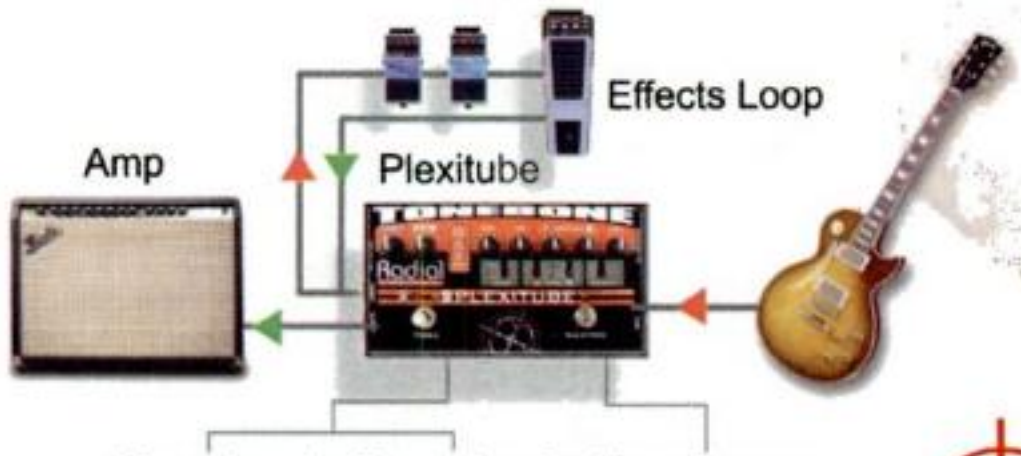
TUBE Distortion
for power players ...



PLEXITUBE!
CLEAN • RHYTHM • LEAD

Bred from 40 years of British power rock, the 12AX7 equipped **Plexitube** distortion is designed from the ground-up for those big brash high gain tones. It features two channels with independent contour controls that deliver power scooped crunch to sweet singing mids. The **Plexitube** takes you one step closer to performance nirvana with a built-in effects loop on the lead channel. Now, with a single foot stomp, you can instantly activate your delay or pedal chain for solos – and take those noisy effects out again when you don't need 'em.

The **Plexitube** gives you great British tones, amazing dynamics and more control... God Save the Queen!



www.tonebone.com

1638 Kebet Way, Port Coquitlam BC V3C 5W9 tel:604-942-1001 email:info@tonebone.com

Copyright © 2007 Radial Engineering Ltd Appearence and specifications subject to change without notice.

Radial® engineering
True to the music™.

New Radial BigShot™ Power Tools!



BigShot ABY True-bypass ABY amp switcher with transformer isolation.



BigShot PB-1 Class-A booster/buffer with variable Drag™ and boost controls.



BigShot i/o True-bypass instrument selector with tuner out and mute switch.



BigShot MIX Class-A device to mix in effects without pedals messing up your tone.



BigShot EFX True-bypass dual effects loop switcher with tuner out, mute and ground lift.

Copyrighted material

SPEED THRILLS

Godin Velocity electric guitar

BY ERIC KIRKLAND

GODIN'S SUCCESS WITH its line of acoustic-electric guitars has overshadowed the company's ferocious solidbody guitars. This month's review of Godin's Velocity electric guitar, with its unique High Definition Revoicer feature, affords an opportunity to discover some of the hidden treasures from Canada's most celebrated guitar manufacturer.

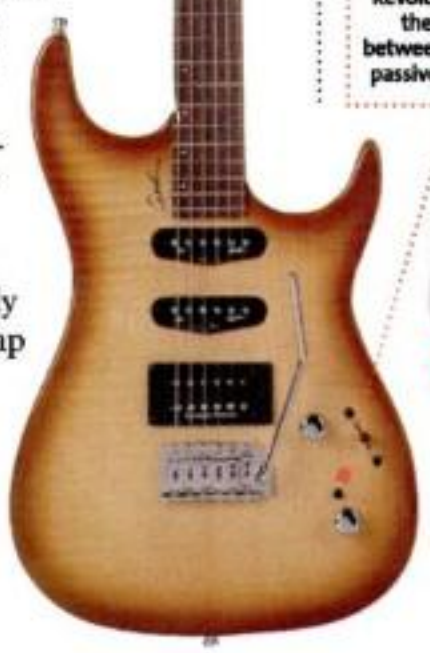


FEATURES

THE VELOCITY IS A PLAYER'S guitar built on design principles that were popularized by technical luminaries in the Eighties. The Godin's body is constructed with poplar body wings and a AAA-grade flamed maple top, and a silver-leaf maple core infuses it with crisp attack and beaming highs. The jumbo frets encourage a lighter touch and increase overall volume, while Godin's heavily rolled "Ergocut" fretboard edges make for left-hand comfort, particularly for players who wrap their thumbs over the neck. Some hardcore rockers may see the six-bolt vintage-style bridge and wonder why the guitar doesn't have a Floyd Rose, but the answer will be evident when they hear the Velocity's open tone and jangly single-coil rumble.

GODIN VELOCITY ELECTRIC GUITAR

LIST PRICE: $1,095.00
MANUFACTURER: Godin Guitars, godinguitars.com
BODY: Silver-leaf maple center with poplar sides and AAA flamed maple top
NECK: Maple, bolt-on
FINGERBOARD: Maple, 12-inch radius
SCALE LENGTH: 25 1/2 inches
FRETS: 22
HARDWARE: Godin vintage-style tremolo and mini-key tuners
CONTROLS: Master volume, master tone, five-way switch, High-Definition Revoicer switch
PICKUPS: Two Godin GS-1 single-coils, SH-5 Seymour Duncan



High-Definition Revoicer switches the pickups between active and passive operation.

ON DISC

Godin placed its own GS1 single-coils in the Velocity and let a classic Seymour Duncan SH-5 humbucker take the screaming lead chores. The rather innocuous-looking black pushbutton between the volume and tone knobs activates Godin's exciting High Definition Revoicer circuit. This key feature switches the pickups seamlessly between active and passive operation and greatly increases the Velocity's range of tones.

PERFORMANCE

TREBLE DIDN'T EXPLODE through the Velocity's passive clean tones. Rather, it chimed with a soothing resonance and accord, very similar to Jeff Baxter's tones on classic Doobie Brothers recordings. The Revoicer's active setting acts like a transparent harmonic accelerator and provides the impression of more musical energy and sustain. Driving the single-coils, it got me closer to Texas blues country but without the hearty midrange emphasis. When paired with the Duncan humbucker and a high level of Marshall-created gain, Godin's H.D.R. transformed the tone from classic Eddie brown to wild Zakk black tone. Pinch harmonics were exaggerated, and the Velocity's sparkling chime turned to a greasy sizzle.

PRO	CON
ACTIVE/PASSIVE SWITCH; INCREDIBLY COMFORTABLE FINGERBOARD	NONLOCKING TUNERS

THE BOTTOM LINE

GODIN'S RETRO-HOT Velocity is a serious contender for best new value in a rock machine. The maple-core body and poplar sides produce a balanced treble spectrum, and the High Definition Revoicer switch instantly changes the pickups from passive to active. Rock on, Canada!

PLAYING THE MARKET

CONFESSIONS OF A VINTAGE GEAR WHORE

FAB FOR A BARGAIN

FENDER AND GIBSON electrics from the Fifties and Sixties are among the most collectible of all guitars. But just as cool are Höfner instruments, made in Germany and costing considerably less than their American counterparts.

The most well known Höfner, introduced in 1955, is the 500/1 (shown here in 1963 vintage), the electric "violin" bass that Paul McCartney made famous. An original version of this ax, sometimes referred to as the "Beatle Bass," should be relatively inexpensive. At press time I spotted several mid-Sixties models for $2,500 and less.

Höfner had an interesting line of hollowbody and archtop guitars, as well. Like certain Gibsons, many Höfners were named by model number—the higher the number, the fancier the instrument. Smaller guitars, like the 456 or 457, with their laminated 16-inch bodies, were comparable to Gibson's acoustic L-4 or electric ES-175, while larger ones, such as the 17 1/2–inch-wide 468, were more like Gibson's ES-5 Switchmaster. All of these Höfners were made from lightweight woods, often highly flamed, and tend to sound quite loud, with lots of cutting top and middle.

Relatively few Höfners made it to the United States; they ended up costing considerably more than domestically made guitars and fared poorly. Thus, Höfners of North American vintage are both rarer and cheaper than old Gibsons. At press time, the only 456 I could find was in the Netherlands and was selling for about $1,137.90. Meanwhile, I saw a handful of L-4s from the same era, going for as much as $4,200.

If you're in the market for an old Höfner, keep in mind that the manufacturer used a neck joint without a dovetail, which tended to move with time. As a result, a Höfner might need, or may have had, a neck reset. While a reset will enhance its playability, it lowers its value. —*Curly Maple*



BUZZ BIN NEW, HIP AND UNDER THE RADAR

ROCK-IT SCIENCE

Gary Kramer Delta Wing Simulator R

GARY KRAMER GAINED celebrity in the Eighties as the primary guitar supplier for Eddie Van Halen. He was also one of the first manufacturers to feature the era-defining original Floyd Rose tremolo. He stepped away from guitar building for more than a decade, but now he's back with another inspiring line of guitars and a fresh set of ideas on guitar design.

Kramer's new Delta Wing Simulator R looks like an alien weapon, but the wild mahogany body shape actually serves to align the neck perfectly when standing or sitting. The sweeping upper horn braces the extremely lightweight guitar against the player's chest in such a way that it's nearly impossible to slump into an uncomfortable posture. Similarly, the body contours ease tension on the right wrist, a liberating feature that's evident when performing difficult techniques. Other high-tech attributes include recessed controls, a licensed Floyd Rose tremolo, a push/pull coil tap, a slick matte finish on the 24-fret neck and molten alnico pickups that are aimed right at players who want extreme rock and metal tones.

Love it or hate it, Kramer's Delta Wing Simulator R is an ergonomic marvel that's poised to rocket a new generation of players into uncharted worlds of tonal and technical ecstasy.

ON DISC

GARY KRAMER DELTA WING SIMULATOR R

LIST PRICE: $1,449.00 (with case)
MANUFACTURER: Gary Kramer Guitar, garykramerguitar.com



Copyrighted material

EVERY GUITAR SHIPS FREE!

Sam Ash COM

THE ONLINE MUSICAL INSTRUMENT MEGASTORE!

1-800-4-SAMASH

*CALL OR VISIT THE SITE FOR DETAILS & FOR A FREE CATALOG SUBSCRIPTION

GUITAR LESSONS ONLINE!

FROM BEGINNER TO PRO! SAMASHMUSICINSTITUTE.COM - JOIN NOW!

Copyrighted material

DEUTSCH PLANK

Framus Panthera Studio Custom electric guitar

ON DISC

BY ERIC KIRKLAND

IF YOU WERE PLAYING guitar in the Fifties and Sixties, you probably remember Framus guitars. Framus (short for Franconian Musical Instruments) was one of the earliest electric guitar producers and, by the mid Sixties, had become Europe's largest guitar manufacturer. Unfortunately, industry pressures forced Framus to close its doors in 1975, but not before Framus founder, Alfred Wilfer, had instilled in his son, Hans, a similar passion for music and manufacturing.

Hans Peter Wilfer followed in his father's footsteps when he created the Warwick Bass Company. Warwick's universal success and recognition as one of the world finest high-end bass manufacturers made it possible for Hans Peter to revive his father's Framus Company in 1995. Since then, Framus guitars have enjoyed only a minor presence in the United States, but Hans hopes to change that with the finely crafted Panthera Studio Custom. It's not a retro guitar in the classic sense, yet it feels and sounds like a long-stored heirloom, in all the best ways.

FEATURES

A TONEWOOD'S DENSITY, moisture and grain strength are the determinants of response and resonance. At Framus, these factors are measured and managed by special machinery at several points in the manufacturing process. Additionally, the wood on all Framus guitars is uniquely cured and dried by the Bavarian mountain climate over a period of several years. These dynamics produce wood tones that cannot be easily replicated anywhere else in the world. So while the Panthera is no lilting daisy, its substantial weight—about 9 1/4 pounds—contributes to its sound production.

An ample mahogany body creates the Panthera's fundamental tones, and a massive portion of stained curly maple provides deeply brilliant highs. Another example of Framus' superior wood stores is the solid Ovangkol neck. This thick piece of exotic wood is naturally finished, rounded to fill the hand and tapered generously. The hybrid neck joint is a Framus original the copy calls "bolt-in": two of the four screws are hidden under the neck pickup. This complicated junction offers the tonal properties of bolt-on and a glued set neck while it provides superior strength.

To ensure that this guitar plays as well as it looks, the Panthera's 22 frets are finished by a custom made computer-controlled Plek machine. Only a few Pleks exist, and they happen to be made in—yeah, you guessed it—Germany. After this apparatus services a guitar, the frets and setup are as close to numerically perfect as is possible.

The pickups' switching and controls don't follow any American standards, but they are logical in operation. The controls consist of a master volume and tone, a three-way switch and push-pull pots to split the humbuckers to single-coils. When the neck humbucker is split, a third knob serves as a blend control for the middle and neck pickups. And, then there's my favorite control: the hard bypass. This powerful toggle increases output and purity by providing a direct link from the pickups to the output jack. As on most Framus guitars, the pickups are all Duncans, and the locking tuners are made in-house.

PERFORMANCE

I CAN'T POINT TO specific qualities in the Panthera's acoustic tone that define its ethos. Instead, it's the huge soundstage, balance, range and dynamics that set it apart from so many other guitars. When the tone and volume controls are in the circuit, notes are round, thick and spacious. Classic rock and metal are aided by the ebony's rapid treble release, and jazz chords easily reach across a wide spectrum of harmonic octaves. Clean tones, especially, benefit from the middle pickup's blend control.

Beautiful as these tones are, the full potential of the Panthera Studio Custom becomes apparent only when the tone controls are deactivated. Bypassing the tone and volume pots unleashes a raw rush of inspiring sonic splendor. These are the untamed tones made possible by Framus' special construction and exotic woods, and they justify the guitar's name and its association to the great wild cats.

PRO	CON
BEAUTIFUL WOODS; BIG TONAL SPECTRUM; HARD-BYPASS SWITCH	SUBSTANTIAL WEIGHT (THOUGH THAT'S ALSO A PLUS)

FRAMUS PANTHERA STUDIO CUSTOM

LIST PRICE: $3,786.00
MANUFACTURER: Framus Guitars, framus.de
BODY: Mahogany, AAA carved flamed maple top
NECK: Ovangkol, bolt-in
FINGERBOARD: Tiger-stripe ebony, 12-inch radius
SCALE LENGTH: 25 1/2 inches
FRETS: 22
HARDWARE: Tune-O-Matic bridge and StopTail piece, custom locking tuners
CONTROLS: Master volume, master tone (humbuckers), blend (combines middle and neck pickups when neck pickup is tapped), coil tap on tone and blend controls, hard-bypass switch (sends signals from pickups direct to output)
PICKUPS: Seymour Duncan APH-1 (neck), APS-1 (middle, RW/RP), SH-5 (bridge)

THE BOTTOM LINE

INSTEAD OF RECOMMENDING the Panthera to a specific style or generation of players, I urge anyone who appreciates a fine instrument to sit with this guitar. Old-world craftsmanship, precision German engineering and specially aged tone woods make the Panthera Studio Custom unlike any guitar manufactured in the United States or Japan. Though much of the guitar's design—including the bolt-in neck and Plek-leveled frets—is fresh and innovative, its culmination of traditional details and unequaled constitution give Framus' Panthera Studio Custom the vibe of an antique hot rod.



Copyrighted material

dbx
PROFESSIONAL PRODUCTS



dB10
Passive Direct Box

dB12
Active Direct Box

direct boxes worthy of the dbx name

At dbx, when we do something, we do it right. So when we decided to create our new direct injection boxes, we didn't settle for the same old tired approach to direct box design. With our dbx name on the line, how could we? One look at our new dB10 Passive and dB12 Active direct boxes will tell you that these are clearly different. With their bullet-proof construction, clever functionality and extraordinary audio performance to rival their stunning looks, finally there's a direct box worthy of the dbx name.

Visit us at dbxpro.com

© 2008 HARMAN INTERNATIONAL INDUSTRIES INC. ALL RIGHTS RESERVED

A Harman International Company

Copyrighted material

BAT TO THE BONE

Paul Reed Smith SE Paul Allender signature guitar

BY ERIC KIRKLAND

PAUL REED SMITH PLAYERS are a diverse bunch. Carlos Santana calls the angels' song through his PRS, Al Di Meola uses his to fuse Latin jazz with tropical shred, and Johnny Hiland fingers some of country's most impossible licks with his signature model. And then there are Mark Tremonti, David Grissom, Dave Navarro and Nickelback's Chad Kroeger, to name a few others who create some of rock's most enduring tones with nothing less than a PRS guitar.

As further demonstration of the versatility of PRS designs, Cradle of Filth's Paul Allender is now taking the company into the shadowy realms of goth. The new PRS SE Paul Allender signature guitar is a triumph of underworld elegance and a beacon of mainstream recognition for the goth-metal genre. And as an SE guitar, it sports a cash-and-carry price that brings Paul Reed Smith's excellence to players on a budget.

PAUL REED SMITH SE PAUL ALLENDER SIGNATURE GUITAR

LIST PRICE: $930.00
MANUFACTURER: Paul Reed Smith Guitars, prsgutiars.com
BODY: Mahogany back with maple top and quilt maple veneer
NECK: Maple set neck with wide-thin carve
SCALE LENGTH: 25 inches
FRETBOARD: Rosewood with bat inlays
FRETS: 24
HARDWARE: Gold, PRS-designed tremolo and sealed tuners
ELECTRONICS: PRS-designed Paul Allender treble and bass humbucking pickups
CONTROLS: Volume and tone with three-way toggle pickup selector

ON DISC

FEATURES

PAUL ALLENDER'S SIGNATURE guitar is a modified version of the original PRS masterpiece, the Custom 24. Yet the only major difference between this SE guitar and an expensive Custom 24 is the lack of a carved top. What's more, I instantly found accord with the Allender's flat top and in many ways preferred how it felt under my right hand. There is something special about the geometry of this basic shape that helped me play cleaner and achieve superior picking control. The Allender is capped with a generous slice of maple, adorned with quilted maple veneer and stained in Paul Allender's custom dark-purple burst. In classic PRS fashion, a glossy piano black finish encases the mahogany body and maple set neck.

Allender appropriately chose PRS's wickedly fast wide-thin carve for his neck shape, and his two custom-wound high-output humbucking pickups complement the neck's tonal attributes by focusing on punch and clarity. A standard three-way switch with a master volume and tone make control simple and straightforward. As for hardware, the tried-and-true PRS tremolo is expectedly smooth and bright, but I would have preferred a set of whammy-approved locking tuners to the Allender's standard key set.

Major style points must be awarded for this PRS's mother-of-pearl "Bats in Flight" inlay. It both serves as a classic representation of goth's theatrical, horror-inspired themes and is the first ever variation on PRS's trademark "Birds of Maryland" fret markers. Look closely and you can see even the webbed skeletal structure of these night fliers on the shimmering shell fragments.

PERFORMANCE

A MAHOGANY BODY with a set neck usually equates to a creamy response and rampant sustain but not a lot of punch. However, the combination of a maple neck and rosewood board produces terrific attack clarity and accelerates notes in a fashion more consistent with a bolt-on neck. This made clean tones almost too bright on the bridge humbucker but fat and defined through the neck-position 'bucker. Combined with a touch of gain and the warm-sounding clean channel of my FJA-modified Mesa Road King, the tones from the rhythm pickup exhibited more of a raw P90 essence. These characteristics also made soloing on the neck pickup a treat when using the Road King's high-gain channel. Short riffs really become sassy when this combination of fat and snap is at the ready, which is a hallmark of the PRS sound.

Lead tones through the bridge pickup changed dramatically, based on the style and amount of gain in my amplifiers. With a warm Dave Bray–modified Marshall, convincing old-school Van Halen tones were a breeze, and the Allender's sharp punch made it easy to cop Eddie's staccato techniques. On the other hand, demonic high gain from my Mesa Rectifier encouraged the Paul Allender to show off its screaming harmonic voices, muscular low end and high-energy midrange. Fans of Allender's speaker-destroying gain levels and face-disfiguring distortion will be especially emboldened by the guitar's incurable ability to delineate notes from noise and produce both with equal musicality.



THE BOTTOM LINE

PAUL REED SMITH'S SE guitars continue to astound us with their phenomenal construction quality, affordability and high-end tone production. Whether you really are an ordained deacon of doom in the goth army or just want a guitar whose playability makes it impossible to put down, the Paul Allender signature PRS is a great choice.

PRO	CON
HARD-HITTING AND CONTROLLABLE TONE; FAST FEEL; GREAT BAT INLAY AND FINISH	NONLOCKING TUNERS

Copyrighted material

INFLUENCE PEDALING...
FROM MR. SCARY TO AMERICAN WITCH.



[G2G - GEORGE LYNCH "MR. SCARY" SIGNATURE EDITION]
George Lynch gives you three decades of famous guitar sounds like "Mr. Scary" and "Dream Warriors."



[G1K - KIKO LOUREIRO SIGNATURE EDITION]
Kiko combines traditional metal rhythms and ripping leads with Brazilian Samba and Latin sounds.



[G1J - JOHN 5 SIGNATURE EDITION]
John 5 offers edgy tones from "American Witch" to the warped sound of "Dooms Day."

INTRODUCING THE SIGNATURE SERIES FROM ZOOM.

From prodigies to veteran masters, each of our signature pedals gives you 40 signature tones designed by genius guitar innovators. And because we understand that you still want to be the master of your own tone, we provide 40 user patches to develop your own signature sounds. So no matter what kind of tone you need, you can create it... with a little help from your idol.

ZOOM
CATCH US IF YOU CAN

©2008 Zoom zoomfx.com | George Lynch and John 5 photos by Gabrielle Geiselman.

Copyrighted material

TREM-ENDOUS

Seymour Duncan SFX-07 Shape Shifter tremolo pedal

BY CHRIS GILL

IN THE LATE Forties when DeArmond introduced the Trem-Trol, the world's first stand-alone effect for electric guitar, this portable tremolo device shook the world. (Actually, it shook a tiny canister filled with electrolytic fluid to create its trippy on/off effect.) In the Fifties and Sixties, amplifier builders created electronic circuits that duplicated this mechanical effect and slapped them into their amps. In the Seventies the first electronic tremolo effect pedals started to appear, and since then more than 200 models have made their way to market.

With so many options already available, why would anyone in their right mind bring another tremolo effect pedal into an already crowded marketplace? The answer is that Seymour Duncan believes it has a better idea with its new SFX-07 Shape Shifter tremolo pedal, The SFX-07 has just about every feature you could want from a tremolo unit, and a few new ones. If you have a particular tremolo sound in mind, chances are pretty good that the Shape Shifter can create it along with ones you've never imagined before.



GOLD AWARD
GUITAR WORLD
OVERALL VALUE

SEYMOUR DUNCAN SFX-07 SHAPE SHIFTER TREMOLO PEDAL

LIST PRICE: $139.95
MANUFACTURER: Seymour Duncan, seymourduncan.com
CONTROLS: Depth, shape, wave, rate, rate/ratio switch
FOOTSWITCHES: Bypass, tap rate
INPUT: Mono
OUTPUT: Mono
OTHER: True-bypass circuit, rate and ratio LED indicators, nine-volt battery operation, optional AC adapter

ON DISC

FEATURES

MOST TREMOLO PEDALS offer little more than rate and depth controls and—if you're lucky—a switch that lets you select triangle/sine or square wave patterns. The Shape Shifter has the requisite rate and depth controls, but it also boasts a Wave control that continuously morphs the wave shape from sine to triangle to square, a unique Shape control that lets you vary how quickly the effect's volume increases and decreases, and a tap tempo footswitch that lets you tap in tremolo rates that are perfectly in synch with a song's tempo.

The rate control functions as a four-setting tap ratio selector when the rate/ratio switch is set to the ratio setting (confirmed by a red LED on the front panel). The 1:1, 2:1, 3:1 and 4:1 settings generate quarter, eighth, triplet and 16th-note tremolo effects, respectively, and you can manually switch between ratios while remaining perfectly in synch without having to re-tap the downbeat. A yellow LED pulses in time with each tremolo "beat" so you can visually monitor the rate as well.

The Shape Shifter has a mono input and a mono output. If you want stereo panning tremolo you'll have to look elsewhere. It's housed in a bulletproof 16-gauge steel chassis and operates on a nine-volt battery or with an optional AC adapter. The signal path is 100 percent analog (with true bypass), and its internal digital processor controls only the tap tempo function.

PERFORMANCE

WHETHER YOU WANT smooth vintage amp-style tremolo (sine wave) or more modern, choppy helicopter effects (square wave), the Shape Shifter does it all. The rate ranges from 1 to 20 cycles per second, which maxes out in a stuttering warble that's about as fast as the human ear can perceive. The effect produces warm, noise-free tones that preserve the fullness of your guitar's original signal.

The SFX-07's unique effects lurk within its shape control settings. At the center 12 o'clock setting, the SFX-07 operates like all those other tremolo effects you know and love, but when you dial the shape control to the left, the effect rises in volume more quickly and fades more slowly. When you dial the control to the right, the opposite happens—the effect rises in volume more slowly and fades quickly. Turn the control all the way to the left and the guitar's attack becomes very percussive and aggressive, while at the rightmost setting the effect sounds similar to a backward recording.

The tap tempo function works very well once you've gotten used to the "action" of how the footswitch clicks, and it's easy to nail the perfect tempo every time. The ability to switch ratios from quarter notes to eighths, 16ths or triplets without missing a beat provides numerous creative options to explore, especially if use the Shape Shifter with a device like the T.I.P. Third Hand, which will let you adjust the ratio control with your foot.

THE BOTTOM LINE

WITHOUT A DOUBT, the SFX-07 is the most versatile tremolo pedal in its price range available today. If you want to emulate the classic tremolo effects of vintage amps that are priced well beyond your budget, explore modern textures and new effects or all of the above, the Shape Shifter is a great choice whether you're looking for your first tremolo pedal or the last one you'll ever need.

PRO	CON
VERSATILE; UNIQUE SHAPE CONTROL; TAP TEMPO FUNCTION	MONO OUTPUT, THUS NO PANNING EFFECTS

Copyrighted material

JONAS HELLBORG **AMP SYSTEM**

for the love of bass

FIND OUT MORE AT WWW.WARWICK.DE/HELLBORG



EDITORS' BASS PLAYER AWARD awarded January 2008

HELLBORG BIG CAB

WSHOP http://shop.warwick.de

Dana B. Goods

DBGLit@danabgoods.com / phone: (805) 644-6621 / www.warwickbass.com / www.warwick.de

Headquarters: Warwick GmbH&Co.Music Equipment KG • Gewerbepark 46 • 08258 Markneukirchen / Germany
Phone 0049 - (0)37422-555-0 • Fax 0049 - (0)37422-555-99 • E-Mail: info@warwick.de

Branches: Dübendorf / Switzerland • Praha / Czech & Slovakia Republic • Warsaw / Poland • Manchester / Great Britain • Shanghai / P.R.China

Visit us on the World Wide Web: http://www.warwick.de & join us in WARWICK BASS FORUM: www.warwick.de/forum

Warwick®

Basses, Amps&Rock'n Roll.

Copyrighted material

SCARY'S STUFF

Eminence Lynch Super V12 12-inch speaker

BY TERRY BUDDINGH

GEORGE LYNCH KNOWS tone. In the Eighties, while playing with Dokken, he substantially raised the bar for technique *and* tone on tracks that include the instrumental guitar workout "Mr. Scary." Since then, Lynch has pursued his craft, bringing the experience he gained through performance and recording to products that bear his name.

The specially designed Eminence Lynch Super V12 speakers are a key component of the Randall George Lynch MTS Signature Series Lynch Box rig. Although they were initially available only in Randall's 4x12 Lynch Box speaker cabinet, these uncommonly rich-sounding speakers are now available separately. As I discovered, they're very adaptable to a wide variety of applications.

FEATURES

TO CREATE THE Signature Lynch Box cabinet, Randall measured every dimension of Lynch's favorite Hiwatt cab and asked Eminence to duplicate its original Fane speakers, which were in the cab. That recreation became the Lynch Super V12. As Lynch wanted an eight-ohm cab, Randall wired the four eight-ohm speakers in a series-parallel configuration.

Like the other speakers in Eminence's Red Coat line, the Lynch Super V12 features a British-made Kurt Mueller cone, one of the components that is key to duplicating "the British sound." Other significant ingredients include a hefty two-inch voice coil and a large-diameter low-profile spider. The Super V12's robust 150-watt rating is a clue that it can withstand some heavy abuse.

While most guitar speakers have stamped steel frames, Lynch's favorite Fanes were made with cast frames. These vintage frames are no longer available, so Eminence chose a more contemporary cast-aluminum design. Cast frames are typically stiffer and more durable than stamped frames, but they're also a bit bulkier.

With its front and rear gaskets, the Lynch Super V12's mounting flange is about three-quarters of an inch thick—about a half-inch thicker than most stamped-frame speakers. If you're replacing a stamped frame speaker, you'll probably need to visit your local hardware store for some longer bolts. However, Eminence's bulky cast frame is also slightly larger in diameter than a typical stamped frame, so it may be a tight squeeze in some smaller cabs and combos. I discovered they'll barely fit into a Fender Blues Junior. I had to relocate the amp's output transformer slightly to clear one of the speaker frame's arms.

PERFORMANCE

I TESTED THE Lynch Super V12 in a variety of cabs ranging from small open-back combos to larger, sealed 2x12s and 4x12s. While these speakers were initially intended for Lynch's oversized, rear-ported 4x12, the big surprise is how well they work in small open-back combos.

The Lynch Super V12's deep low-end extension and thick midrange can significantly enhance the perceived girth of a small 1x12 combo. The Fender Blues Junior tends to sound a bit small and squawky with its stock speaker, but the Lynch Super V12's enhanced girth can create the illusion that it's in a much larger box. It's also exceptionally well balanced through the midrange, with just enough top-end bite to define the note's leading edge without sounding shrill or piercing. Compared to the other speakers in Eminence's British-voiced Red Coat line, the Lynch Super V12 has the strongest low-end emphasis. Imagine something between an Eminence Tonker and an Electro-Voice EVM 12L.

The Lynch Super V12 truly excels with high-gain tones and in larger multispeaker sealed cabinets. The top end rolls off at just the right point to attenuate annoying high-gain sizzle and "gritch," imparting a purer and richer texture to high-register single-note lines, while evoking a super-smooth lead tone that's, dare I say, Dumble-esque. It breaks up gradually and in a very controlled and musical way, and its strong low end lets you reduce the bass setting on the amp, which tightens the bottom and improves midrange punch—exactly what you want for extra-low alternative tunings and seven-string guitars.

On the other hand, if you're looking for crystal-clear clean tones with lots of top-end chime and shimmer, you might consider something with more top-end extension.

Big-time sound with a pro pedigree: the Eminence Lynch Super V12 can deliver loads of king-size scary goodness all night long.



EMINENCE LYNCH SUPER V12 12-INCH SPEAKER

LIST PRICE: $199.00
MANUFACTURER: Eminence Speaker LLC, eminence.com
FEATURES: British-made Kurt Mueller cone, cast-aluminum frame, 38-ounce ceramic magnet, wo-inch copper-wound polyimide voice-coil, un-doped surround
HANDLING POWER: 150 watts
WEIGHT: 9.7 pounds

ON DISC

THE BOTTOM LINE

IS YOUR TONE SMALL, thin, raw or reedy? You might want to try an Eminence Lynch Super V12. Its strong low-end can make a small amp sound bigger, its rich midrange can thicken-up your lead tones, and its great balance and smooth texture can make it sound more expensive, too. And it's simply amazing how well it strips away high-frequency hash and noise while preserving note definition. In short, there's nothing else quite like it.

PRO	CON
DEEP BASS, EXCELLENT MIDRANGE BALANCE AND EXCEPTIONALLY SMOOTH AND RICH TEXTURE; TOP-END VOICED PERFECTLY FOR HIGH-GAIN	BULKY FRAME MAY CREATE INSTALLATION DIFFICULTIES

Copyrighted material

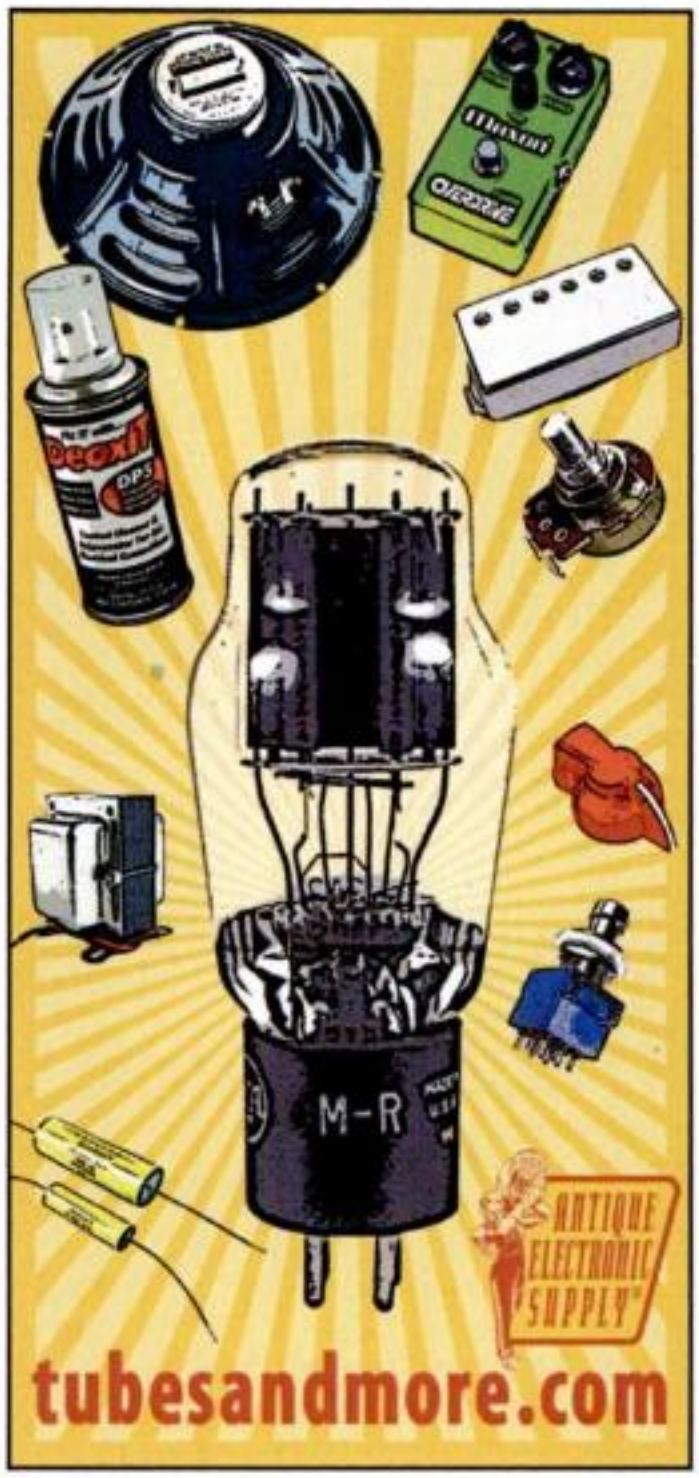
Switchcraft®

the professional standard



ALLPARTS

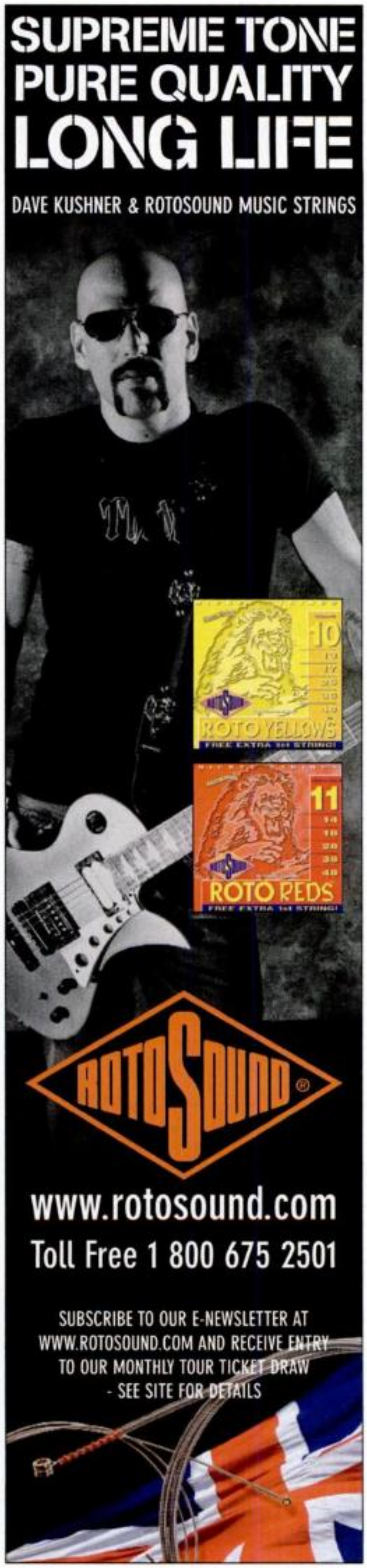
Send $4 U.S. for COLOR CATALOG
13027 Brittmoore Park Drive Houston, Texas 77041



tubesandmore.com

SUPREME TONE
PURE QUALITY
LONG LIFE

DAVE KUSHNER & ROTOSOUND MUSIC STRINGS



www.rotosound.com
Toll Free 1 800 675 2501

SUBSCRIBE TO OUR E-NEWSLETTER AT
WWW.ROTOSOUND.COM AND RECEIVE ENTRY
TO OUR MONTHLY TOUR TICKET DRAW
- SEE SITE FOR DETAILS



YOUR EDUCATION IS IN THE BAG!

When you graduate from the CONSERVATORY, you leave with all the skills you need to go straight to work in the recording industry. Now, with our Laptop program, you can take the gear you need with you.

CONSERVATORY
OF RECORDING ARTS & SCIENCES

888.373.4202

2300 E Broadway Rd | Tempe, AZ 85282
1205 N Fiesta Blvd | Gilbert, AZ 85233

www.audiorecordingschool.com/guitar_world.html

SHRED NECK

The ULTIMATE Practice & Warm-up Tool for Guitar & Bass Players

No matter what type of player you are, now you can practice all the time!

Available for:
Electric
Acoustic
Bass
Classical



WWW.SHREDNECK.COM

Copyrighted material

GIMME FIVE

Fender American Standard Precision Bass V

BY ED FRIEDLAND

THE THICK, CHUNKY SOUND of a Fender Precision Bass is the bedrock of modern music. The instrument's basic design has been unchanged since 1957, yet the P-Bass meets the needs of players in every style from punk to funk, rock to reggae and everything in between. Fender's periodic steps toward modernizing it have garnered both fans and foes. Now, with the release of the American Standard Precision Bass V, Fender takes the instrument's time-tested classic design and successfully adds a big ol' B string, giving you five good reasons to play a P-Bass. And with a street price in the $1,200 range, this is a unique original that is within reach of most players.

FEATURES

THE NEW PRECISION BASS V has all the familiar hallrmarks of Precisions past: an alder body, 34-inch-scale maple neck, 20-fret rosewood (or maple) fingerboard, flattop knurled volume and tone knobs and a split-coil pickup. In fact, except for the B string, the instrument looks, feels and sounds like the classic we know and love—and that's the point. Fender is well aware of the traditionalist leanings shared by many P-Bassers, some for whom the idea of playing a five-strings falls just short of heresy, so the company built a five-string even the most die-hard bass Luddite could love.

Although archetypal looks and tone are the goal, Fender has built some stealthy modern elements into the Precision V. Posi-Flex graphite reinforcement rods embedded in the beefy "modern" C-shape neck provide the stability needed to firm up the low B and eliminates the dreaded dead spot often found around the fifth fret on the G string. The tinted satin finish on the back of the neck, along with the buffed fingerboard with rolled edges, gives the ax a broken-in look and feel, and the 9 1/2–inch fingerboard radius has a pleasing, rounded contour.

The two-piece design of the new High-Mass Vintage bridge comprises a steel base plate with grooved brass saddles. The greater mass aids sustain and clarity, and the bass can be strung through the body or through the bridge. The supplied Fender Super Bass 8250/5M strings are a great match for this instrument, and the grooved saddles perfectly fit the tapered ends of the B and E strings. However, the grooves are too narrow to accommodate non-tapered B and E strings—they will sit on top of the saddle. It is unlikely that a loss of tone would result from this, but it will require some saddle adjustment to attain proper string height.

The split-coil pickup fits the lower three strings on one coil and the D and G on the other. The matte-finish pickup covers are a nice touch. Fender loads the 4+1 headstock with a lightweight version of its traditional cloverleaf tuner, and though it doesn't completely eliminate neck dive, every little bit helps. The Fender "spaghetti" logo is applied under a tinted gloss polyurethane finish that lends it an aged look.

Another subtle improvement is Fender's new thinner undercoat, which allows the body wood to resonate more freely. Speaking of body wood, the review bass weighs in at nine pounds—three pounds lighter than my trusty 1973 Precision. The classic three-tone Sunburst/tortoiseshell/rosewood configuration looks just right, although Olympic White, black and a deep-red Candy Cola finish are also available.

Fender has made some improvements in the case department as well. Its new molded Fender/SKB case (included) has TSA-approved locks, glass-reinforced nylon trigger latches and a neat stackable design, and it comes loaded with stock "case candy" that includes a strap, cable, truss rod wrench, Allen wrenches, polishing cloth and owner's manual.

PERFORMANCE

FIRST AND FOREMOST, the new American Standard Precision V is a great-sounding P-Bass. It has the coveted tone that is a standard in the music industry, *plus* an extended lower range that matches the overall character of the instrument. The B string is full and punchy, cutting a wide swath across the sonic landscape. The lowest notes are well defined and balanced, but even if low notes are not your thing, playing the E at the B string's fifth fret is like finding a secret subbasement in your house. On a recent country/blues gig I played, the Precision V went from palm-muted thump to clicky pickstyle to aggressive eighth-note pumping without knob twiddling. This beast is a true Precision: it can do it all. That said, it's up to you to bring out the sounds.

PLATINUM AWARD GUITAR WORLD QUALITY & DESIGN

ON DISC



FENDER AMERICAN STANDARD PRECISION BASS V

LIST PRICE: $1,689.00
MANUFACTURER: Fender Musical Instruments Corporation, fender.com
BODY: Alder
NECK: Maple, bolt-on
FINGERBOARD: Rosewood
FRETS: 20
SCALE: 34 inches
PICKUPS : Five-string split-coil
ELECTRONICS: Passive, volume, master tone
NUT WIDTH: 1.875 inches

THE BOTTOM LINE

IF YOU ARE A P-BASS FAN, this is a five-string that will satisfy your deepest desires. If you're a five-stringer that has always craved true P-Bass tone, this bass answers the call. Fender's American Standard Precision Bass V is a five-string that retains the essential character of the original four-string.

PRO	CON
FAT, FULL B STRING; LOOKS, SOUNDS AND FEELS LIKE THE CLASSIC FOUR-STRING	NONE

Copyrighted material

Fretboard Logic®

Learning guitar doesn't have to be so damned frustrating.

"Oh. My. God. I feel like the blind man that Jesus healed. Thank you, thank you so much."
Dixon Nahrwold
Taylorsville UT

"The testimonials are hardly surprising. You may have inadvertently rendered all other guitar instruction obsolete (or, at least less relevant). I am sure I do not have to tell anyone that musicians can be competitive (talent, technique, knowledge, acquisitions, acqaintances, Etc.). So I am grateful for your insight, but am also fascinated by your unabashed willingness to share this profound six-stringed wisdom which easily could have set you apart from the rest of the guitar-slinging world. Without becoming too long-winded or "religi-fied," I will thank you not only for your genius and hard work, but your very humble sharing of same as well. I am sure you are not ready to go out, but you have certainly hit the high note." Alan Methuen MA



Sometimes it can practically be a religious experience.

"My guitar experience over the last 15 years - I've invested a fortune in personal lessons, several university classes, songbooks, instruction books and countless hours. I've enjoyed this effort in learning the guitar but hadn't been able to fully understand or apply the art of improvisation without stealing from other pieces or just 'winging it by ear'. In short, I've assimilated more practical information in the last 2 years using the Fretboard Logic than I had previously learned in all the 15 years combined. These books are INVALUABLE!! THANK GOD FOR BILL EDWARDS!!"
John Richardson via the internet

"I am a big fan of your Fretboard Logic books, and currently own all the books and DVD. You are a creative genius...your books are the guitar bible to me."
Michael Ritacco via the internet

"Fretboard Logic is a GODSEND. I could safely say IT'S THE BIBLE FOR THE GUITAR!"
Jose Perez Escondido CA

"Guitarists of this century owe you only one thing: eternal gratitude!!! Sharing Fretboard Logic to the world is synonymous with COMPASSION AND GENEROSITY COMBINED. If only there is an award to a TEACHER/ GUITARIST equal to the Medal of Valor of a soldier... Imagine pointing to this mere guitarist (39 yrs of playing the guitar) the true pathway to "GUITARHOOD," sparing me the pain and suffering of not really knowing the fretboard after all those years, thats true compassion. But what is generosity personified was your giving the FL knowledge to other guitarists. CHRISTLIKE, isn't it? If TOPGUN training is for pilots, SCARS is for Socom, NETI YOGA for seekers of Enlightenment, then, for all serious guitarists there is FRETBOARD LOGIC METHOD. I can't ask for more. On second thought, would you give us more??? Coming from the Philippines, MARAMING SALAMAT!!!"
Mr. Francis Tria Jr. Philippines

Volume I $9.95 Volume II $14.95 Volume III $24.95 Video I VHS $19.95 II VHS $29.95
Discount Combos - Special Edition: Volumes I + II $19.95 DVD: Videos I + II $44.95
Double Discount Package: SE + DVD $64.90 Box Set: 3 Volumes + DVD $89.95

Dealer Inquiries Welcome

Bill Edwards Publishing

17329 Emerald Chase Dr Tampa FL 33647 Address
(877) U-LRN-GTR Toll Free (813) 985-2689 (813) 615-0123 Phones
www.billedwards.com Website

Software For Your Mind™

Ask your local dealer if they have this best-selling series in stock for you to buy right now.

Copyrighted material

A LOW PRO

Breedlove Pro Series D25/SRh acoustic-electric guitar

BY CHRIS GILL

WHEN BREEDLOVE GUITARS started producing instruments in 1990, the company quickly established acclaim as a builder of high-end American-made guitars with unique styling and bold innovations. Musicians who followed the company closely were stunned when Breedlove's first Atlas Series imported guitars hit the market in 2004. The Atlas guitars offered the sound, feel and soul of Breedlove's custom models at a significantly lower price by sacrificing the customization options and using plainer woods, laminated sides and slightly different construction and bracing techniques.

Breedlove's new Pro Series bridges the gap between the company's Performance Series guitars built in Breedlove's Custom Shop and the highly affordable but somewhat stripped-down Atlas Series imports. The Pro Series provides similar performance, playability and tone and many of the same features as Breedlove's high-end custom instruments at a price that's well within the means of many performing musicians. The company's new D25/SRh dreadnought is the second model in the Pro Series, which also includes a concert model.

FEATURES

ALTHOUGH THE D25/SRH'S solid sitka spruce top and solid rosewood back and sides may not be as exotic as some of the tonewood options found on Breedlove's Custom Shop guitars, the AAA-grade materials are stunning. The D25/SRh shares numerous attributes with its Custom Shop cousins, including an ebony bridge, fingerboard and headstock overlay, the same bracing pattern, a bolt-on neck, Gotoh 381 tuners and 1 3/4–inch nut width. The only primary feature that the D25/SRh shares with the Atlas Series guitars is a double-action truss rod that's adjustable via the sound hole.

The 20-fret neck is carved from a beautiful solid piece of streaky-grained Indonesian mahogany shaped to a rounded, comfortable "U" profile and topped with a smooth, silky-feeling satin finish. An abalone rosette, herringbone-pattern top purfling and ivoroid binding add a high-end custom touch of class to the guitar's appearance, while the distinctive asymmetrical Breedlove headstock, pinless "winged" bridge, tiny pearl dot inlays, "pinstripe" fingerboard edge inlays and unique curves of the D25/SRh's body shape give the guitar that unmistakable Breedlove character that truly stands out from the crowd.

An L.R. Baggs Element Active pickup/preamp system is discreetly mounted inside the sound hole with just the edges of volume and tone controls peeking out. Breedlove also offers several electronics customization options, including the Dual Element and M1/I-Mix from L.R. Baggs or Breedlove's Synergy system.

PERFORMANCE

DESPITE THE D25/SRH'S midlevel price, everything about this guitar—its appearance, materials, construction, attention to detail, feel, playability, tone and more—screams "high end." Many guitars costing twice as much don't feel or sound as luxurious as the D25/SRh. The dreadnought body shape delivers commanding, aggressive bass for rhythm players without the excessive boom and bark encountered with many traditional dreadnought models. Treble notes possess a sweet, sparkling zing that usually is found only on smaller concert-sized guitars, and the midrange is round and full with an almost voicelike sonorousness.

My test example came strung with medium-gauge strings, but they felt surprisingly light even though the guitar has a 25 1/2–inch scale. These strings are heavy enough to really work the top when the guitar is strummed vigorously and pump out considerable volume when playing fingerstyle. This is a very responsive, articulate instrument that responds exceptionally well to dynamics. The guitar's neck feels similar to that of a really good Strat, which makes the D25/SRh a great transition instrument for electric players who are going acoustic.

Although the L.R. Baggs Element Active system isn't as versatile as other options on the market, it provides exceptional string-to-string balance and tone that is warmer and more lifelike than many other under-saddle piezo pickup systems. The Element Active system may not have the feedback suppression and multiband EQ flexibility of other preamps, but if you want just the pure, unadulterated acoustic tone of the D25/SRh you don't really need those additional bells and whistles.



BREEDLOVE PRO SERIES D25/SRh ACOUSTIC-ELECTRIC

LIST PRICE: $1,999.00
MANUFACTURER: Breedlove, breedlove-guitars.com
BODY: Solid rosewood back and sides, solid sitka spruce top
NECK: One-piece Indonesian mahogany
NUT: 1 3/4 inches
FINGERBOARD: Ebony
SCALE LENGTH: 25 1/2 inches
FRETS: 20
BRIDGE: Ebony
TUNERS: Gotoh 381
ELECTRONICS: L.R. Baggs Element Active under-saddle piezo pickup with volume and tone controls

THE BOTTOM LINE

BREEDLOVE DEVELOPED THE Pro Series with the goal of shattering price-performance boundaries, and it has succeeded with the D25/SRh. While it may not be the cheapest guitar on the market, the D25/SRh compares favorably with many instruments in the $4,000-to-$5,000 price range, offering exceptional value for the dollar. I imagine that in a blindfold test most players probably couldn't distinguish the tone and playability of the D25/SRh from Breedlove's pricier Performance Series instruments, and they still probably couldn't tell the difference even once the blindfold was removed.

PRO	CON
OUTSTANDING MATERIALS AND DETAIL, SWEET TONE, VALUE	ELECTRONICS SOMEWHAT LIMITED

Copyrighted material

THE LEGEND RETURNS

PICKUP SYSTEM FOR ACOUSTIC AND CLASSICAL GUITAR

NEW: SONIC SERIES



playing nanoflex
Mick Box of URIAH HEEP

"The easy to fit Shadow NanoMAG has brought my acoustic to life! Great sound and shimmering top end."



THE LEGEND RETURNS

In the early 1970's Shadow launched the world's first dual pickup system. The Doubleplay combined a magnetic and undersaddle pickup and it represented the best acoustic amplification system available at this time. 30 years later Shadow has achieved this musical feat again:
The Sonic Doubleplay combines a Nanoflex pickup in the bridge and the NanoMAG in the fingerboard giving unbelievably rich and clear sound that no other pickup system can match!

Shadow
www.shadow-electronics.com

Shadow Electronics of America, Inc.
17791 Alexander Run
Jupiter, Florida 33478, USA
Phone: +1 (561) 745-0460
Fax: +1 (561) 743-0460
usorder@shadow-electronics.com

Canadian Distributor: D'Addario Canada
50 West Wilmot Street, Unit 13
Richmond Hill, Ontario L4B 1M5, Canada
Phone: +1 (905) 889-0116
Fax: +1 (905) 889-8998
orders@daddariocanada.com

COMING SOON TO A BAR NEAR YOU!

NIGHTLIFE . . . THE NEW ALBUM FROM WIDOW

Widow

"...an unusual but compelling combination of retro '80s Sunset Strip style glam, modern power metal and harsher elements"
- About.com



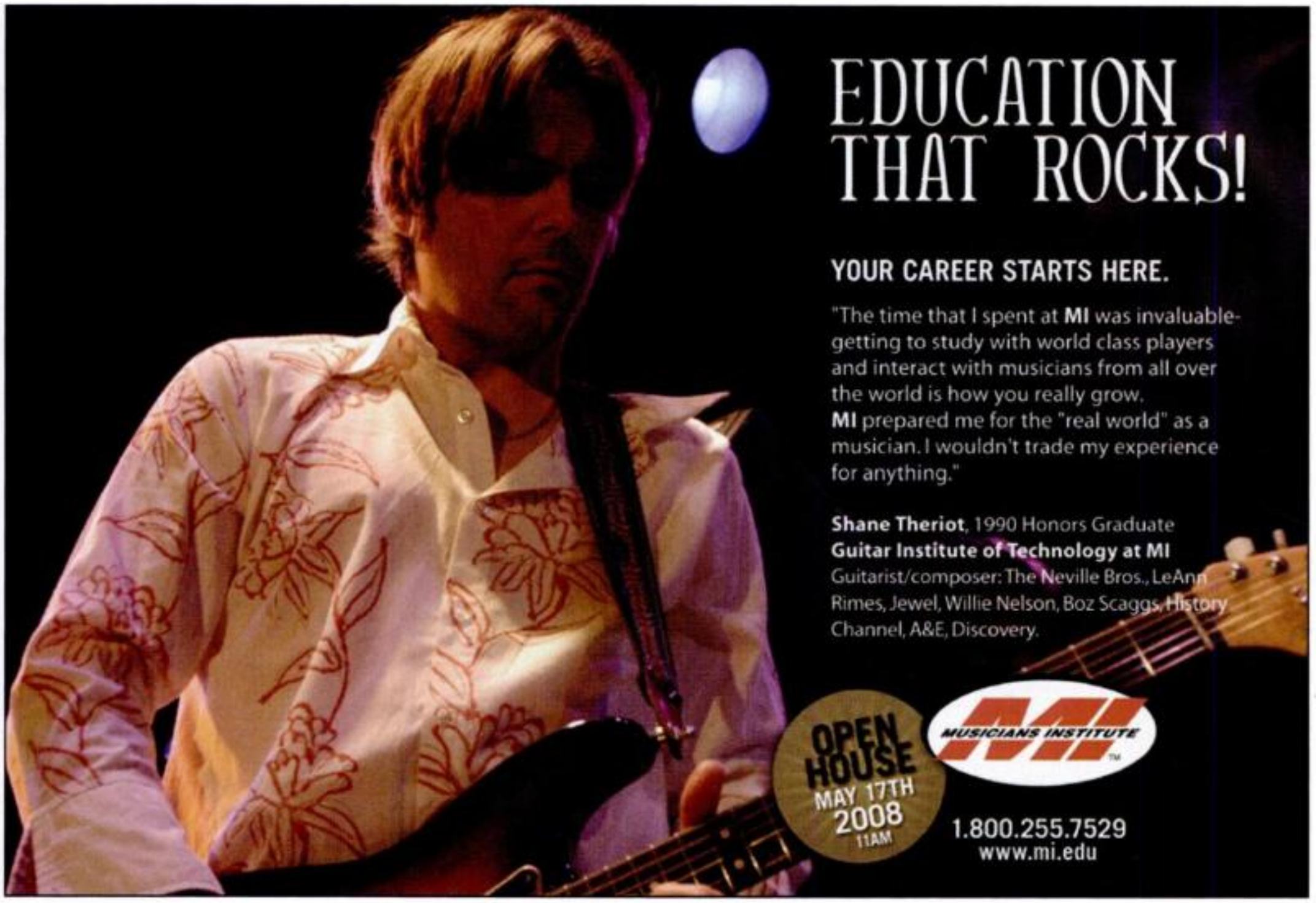
"This might be the sleeper hit of 2007 in the metal world."
- ThrashPit



CRUZ DEL SUR MUSIC
cruzdelsurmusic.com

myspace.com/widow
widowusa.com

THE END RECORDS
theendrecords.com



EDUCATION THAT ROCKS!

YOUR CAREER STARTS HERE.

"The time that I spent at **MI** was invaluable- getting to study with world class players and interact with musicians from all over the world is how you really grow. **MI** prepared me for the "real world" as a musician. I wouldn't trade my experience for anything."

Shane Theriot, 1990 Honors Graduate
Guitar Institute of Technology at MI
Guitarist/composer: The Neville Bros., LeAnn Rimes, Jewel, Willie Nelson, Boz Scaggs, History Channel, A&E, Discovery.

OPEN HOUSE
MAY 17TH
2008
11AM

MUSICIANS INSTITUTE

1.800.255.7529
www.mi.edu

Copyrighted material

BLOCK HEAD

You say your whammy bar broke off and now the end is stuck in the trem? D'oh! Matt Bruck has a solution or three.

I have a 50th Anniversary American Stratocaster. While I was playing, I went ape on the whammy bar. It snapped off, and now the threaded piece is stuck inside the tremolo block. Could you please instruct me in the best way to remove this piece? It sits 1/4 inch inside the hole, if not more. Please help!

—David Simmons, Boynton Beach, FL

Man, this has happened to me before, and it sucks. You have three options, but no matter which you choose, I suggest that you enlist the help of a professional to reduce the risk of making a bad situation even worse.

First, you could drill out the remnant in the block with a small drill bit. The problem with this approach is that the space you need to work in is so small and rather inaccessible, and therefore the drill bit will need to be very small. Put it all together and your chance of succeeding is 50/50 at best. Second, you could drill out the hole in the tremolo block, thereby making the hole a little larger than when it came from the factory. Once you've done this, you can install a threaded insert with virgin threads that match the thread pattern and count of your new replacement whammy bar. To do this, you would need to contact Fender customer service to determine the thread count (pitch or diameter) of the replacement bar and then match your insert to this specification. Third, you could avoid the risks and difficulties of the other two procedures by replacing your existing block and tremolo arm. Best of luck.



FENDER 50TH ANNIVERSARY AMERICAN STRATOCASTER

* * * * *

When I turn up the volume on my new Epiphone Dot Deluxe I get very little response from either the bridge- or neck-position potentiometers until the knobs reach about 4, and then the volume jumps about 70 percent higher. I would like to get the same smooth response I get from my '72 Gibson SG. Should I get new pots?

—Dennis DeForest, Chesterfield, MI

The issue has to do with the potentiometers' taper. The word "taper" can be defined as a gradual and even decrease. Pots with a smooth and constant taper will help you get the full dynamic range that you desire. I believe you simply need to replace the pots and suggest that you check out models from Bourns (bourns.com) and CTS (ctscorp.com/components/potentiometers.htm), both of which make excellent products.



As for the specifications of the pots: you may find this information stamped on the casings of the existing pots. If not, or if you're unsure, contact Epiphone service (service@gibson.com) for the proper specifications. Typically, 250k pots are used with single-coil pickups and 500k with humbuckers; 250k pots are typically a little warmer sounding. Fender knobs require a split shaft, while others use a solid round shaft. Be sure you get the right parts for your guitar, and good luck.

* * * * *

I am planning to buy my first tube amp, a Fender's Blues Deville. This 60-watt amp comes with the option of either two 12-inch or four 10-inch speakers. What are the pros and cons of each speaker combination?

—Steven H. Spring

Given the choice, I'd pick the 12-inch version. Don't get me wrong: I beat the drum on the attributes of 10-inch speakers almost more than anyone I know. Fender's 4x10 configuration has yielded some of the most classic amp tones ever, most notably those produced by the legendary 4x10 Bassman. However, this situation, like most guitar-related issues, comes down to personal preference.

I think the 12s will deliver better body, definition and presence, and I especially favor the 12s for what they can offer you on the low-frequency end of the spectrum.

* * * * *

I wrote to you a while ago about how to get more distortion from my Fender Bassman reissue. I decided to buy two hand-wired Marshalls (the 2061x and 1974x) for distorted sounds. After tweaking the amps for a while, I'm wondering why the 1974x has more distortion available than the 2061x. The only difference between the amps is that the 1974x has a tube rectifier, which I suspect accounts for the amp having more distortion. Also, why do the Bassman's speakers "fart" when the amp is cranked up?

—Felipe de Abreu

You have keen instincts, as I believe the increased distortion in the 1974X is due mostly to the presence of a tube rectifier. In my experiences, tube rectification can be more prone to compressing, "breathing" and overdriving than solid-state, which I believe has stiffer sag-and-flex character regardless of how hard you push it.

As for Bassmans, I think they sound amazing, and their "fartyness" when cranked is simply part of how the amp's design works. Most modern electric guitarists either don't know or don't think about this, but when the Bassman was developed, distortion was not a desirable sound, and the amp was not designed to be run that way. Consequentially, if you encounter undesirable sounds, this could be why. ✸



FENDER BLUES DEVILLE



GOT A QUESTION FOR MATT BRUCK?

Get an answer and win free gear! Simply email your question to Matt at teched@guitarworld.com. If your question is published, you'll receive a free ZZYZX SnapJack Magnetic cable valued at over $60. Include your full name and mailing address.



ZZYZX™ SNAP JACK

Copyrighted material

Guitar Workshop Plus

SUMMER 2008

BASS DRUMS KEYBOARDS VOCALS

ONE AND TWO WEEK SESSIONS AVAILABLE

Session 1 (Toronto) July 13-18, 2008

Session 2 (Toronto) July 20-25, 2008

✦ ACOUSTIC ✦ CLASSICAL ✦ BLUES ✦ JAZZ ✦ ROCK

GUITAR ✦ BASS ✦ DRUMS ✦ KEYBOARDS ✦ VOCALS ✦ SONGWRITING

COURSES FOR ALL AGES & ALL LEVELS

Some Of This Year's Special Guest Artists...



John Scofield Paul Gilbert Stuart Hamm Sue Foley

Plus, Rick Gratton, Gary Hoey and more...

For a free brochure or more information call 905.567.8000

or visit us online: www.guitarworkshopplus.com

GO GLOBAL

AUDIO • FILM • PRODUCTION

CERTIFICATE • DIPLOMA • DEGREE*

SAE INSTITUTE

OPEN HOUSE

May 17th: ATL, LA, MIA, NASH

May 18th: NYC

* programs not offered at all locations



www.sae.edu

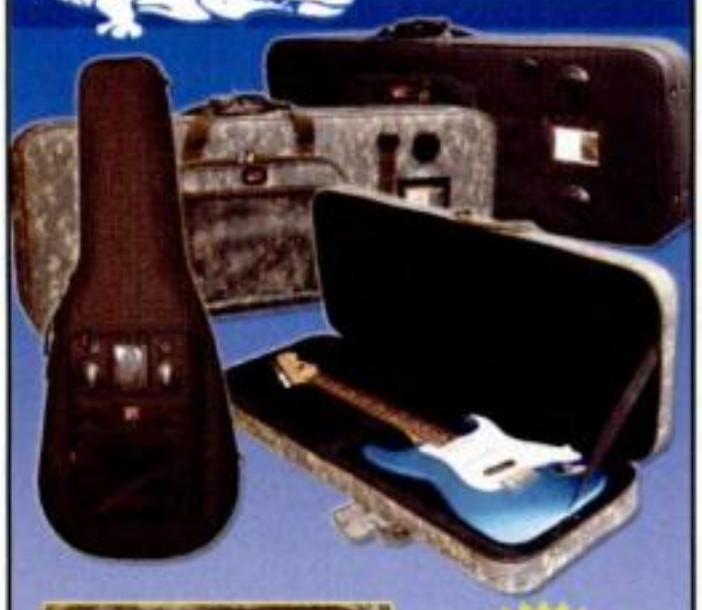
New York • Atlanta • Los Angeles • Miami • Nashville

Over 50 Locations in 23 countries



Copyrighted material

GATOR
CASES
GATORCASES.COM





Listen to your MP3's

Lightweight "i" Series

Two battery powered speakers (batteries not included)
Available for electric & dreadnought style guitars
Perfect cross between hard case & gig bag
Internally constructed of dense EPS foam
Two accessory pockets

www.gatorcases.com

Seating for All Musicians!



Roc-N-Soc is proud to lead the industry in seating for musicians, and we intend to keep this lead by giving you what you need;
A QUALITY PRODUCT.

ROC-N-SOC

Roc-N-Soc, Inc.
Ph: 828.452.1736
Fax: 828.452.1732
www.rocnsoc.com

99¢ GUITAR TAB!

Thousands of songs in every style.
Hundreds of new songs added weekly.

SHEET MUSIC DIRECT

www.sheetmusicdirect.com

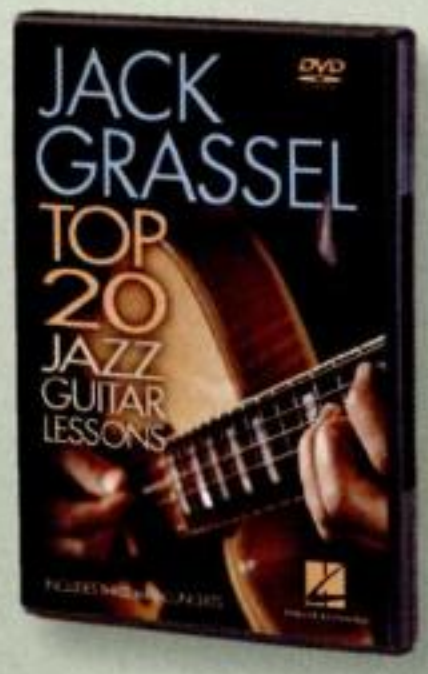
Learn to Play like the Pros

WITH INSTRUCTIONAL DVDs FROM MUSIC DISPATCH

New Releases

JOHN 5 –
THE DEVIL KNOWS MY NAME
The most shocking guitar instruction and performance DVD of all time! Learn techniques such as: banjo rolls, tapping, arpeggios, double stops, and much more. PARENTAL ADVISORY: EXPLICIT CONTENT
00320554 .....$34.95





JACK GRASSEL –
TOP 20 JAZZ GUITAR LESSONS
Covers: music business advice, single-note improv and bass, simulating multiple guitars, colorful altered chords, power practicing, melody chords, 12 keys in one position, and much more.
00320644 .....$29.95

Other Top Sellers



ERIC JOHNSON –
THE ART OF GUITAR
00320490.....$34.95

CHRIS DUARTE –
AXPLORATION
00320491.....$29.95

JOE BONAMASSA
00320493.....$29.95

BLUES
00320431.....$19.95

MUSIC DISPATCH®
Prices, contents, and availability subject to change without notice.

1-800-637-2852
www.musicdispatch.com

Copyrighted material

MUSIC DISPATCH PRESENTS

New! GUITAR TAB SONGBOOKS



ROCK BAND
SONGS FROM MTV'S VIDEO GAME
00690934 $19.95



GUITAR HERO
00690917 $24.95



VELVET REVOLVER – LIBERTAD
00690920 $19.95



LINKIN PARK – MINUTES TO MIDNIGHT
00690922 $19.95



OZZY OSBOURNE – BLACK RAIN
00690921 $19.95



MAROON 5 – IT WON'T BE SOON BEFORE LONG
00690914 $19.95



BOSTON
00690913 $19.95



BEST OF BLACK SABBATH
00690901 $19.95



JOHN 5 – THE DEVIL KNOWS MY NAME
00690898 $22.95



FALL OUT BOY – INFINITY ON HIGH
00690897 $22.95

From the World's Top Artists!

00700248	AC/DC – Bonfire	$29.95
00700249	AC/DC – Family Jewels	$29.95
00690812	All-American Rejects – Move Along	$19.95
00690865	Atreyu – A Deathgrip on Yesterday	$19.95
00690884	Audioslave – Revelations	$19.95
00690820	Avenged Sevenfold – City of Evil	$24.95
00690831	blink-182 – Greatest Hits	$19.95
00690873	Breaking Benjamin – Phobia	$19.95
00700159	Buckcherry – 15	$21.95
00700186	Jimmy Buffet – Far Side of the World	$19.95
00690828	Coheed & Cambria – Good Apollo I'm Burning Star, IV, Vol. 1: From Fear Through the Eyes of Madness	$19.95
00690906	Coldplay – The Singles & B-Sides	$24.95
00690838	Cream – Royal Albert Hall: London May 2-3-5-6 2005	$22.95
00690856	Creed – Greatest Hits	$22.95
00690819	Best of Creedence Clearwater Revival	$19.95
00700511	Dream Theater – Systematic Chaos	$26.95
00700627	Eagles – Long Road out of Eden	$26.95
00690909	Best of Tommy Emmanuel	$19.95
00690870	Flyleaf	$19.95
00700294	Fountains of Wayne – Traffic and Weather	$19.95
00700626	Garth Brooks – Ultimate Hits	$34.95
00690858	David Gilmour – On an Island	$24.95
00690848	Godsmack – IV	$19.95
00690840	Ben Harper – Both Sides of the Gun	$19.95
00690843	H.I.M. – Dark Light	$19.95
00690869	Hinder – Extreme Behavior	$19.95
00690790	Iron Maiden Anthology	$24.95
00690887	Iron Maiden – A Matter of Life and Death	$19.95
00690845	Eric Johnson – Bloom	$19.95
00690888	The Killers – Sam's Town	$19.95
00690836	Korn – See You on the Other Side	$19.95
00690834	Lamb of God – Ashes of the Wake	$19.95
00690875	Lamb of God – Sacrament	$19.95
00690890	Ray LaMontagne – Till the Sun Turns Black	$19.95
00690876	Los Lonely Boys – Sacred	$19.95
00700291	Mastodon – Blood Mountain	$24.95
02501077	Dave Matthews Band – Anthology	$24.95
00700148	Muse – Black Holes and Revelations	$21.95
00690880	New Found Glory – Coming Home	$19.95
00690924	The Nightwatchman – One Man Revolution	$19.95
00690866	Panic! At the Disco – A Fever You Can't Sweat Out	$19.95
00700155	Pantera – Cowboys from Hell	$24.95
00700628	Paramore – Riot!	$19.95
00690868	Tom Petty – Highway Companion	$19.95
00700625	Plain White T's – Every Second Counts	$19.95
00690789	Best of Poison	$19.95
00690878	The Raconteurs – Broken Boy Soldiers	$19.95
00700629	Radiohead – In Rainbows	$19.95
00700189	Radiohead – The Bends	$21.95
00690852	Red Hot Chili Peppers – Stadium Arcadium	$24.95
00690893	The Red Jumpsuit Apparatus – Don't You Fake It	$19.95
00700103	Rolling Stones – Let It Bleed	$19.95
00700631	Santana – Ultimate Santana	$24.95
00700295	The Shins – Wincing the Night Away	$21.95
00700288	Snow Patrol – Eyes Open	$21.95
00700152	Staind – The Singles	$21.95
00690877	Stone Sour – Come What(ever) May	$19.95
00690830	System of a Down – Hypnotize	$19.95
02501035	Tenacious D – The Pick of Destiny	$19.95
00690871	Three Days Grace – One-X	$19.95
00690894	U2 – 18 Singles	$19.95
00700630	Van Morrison – Guitar Songbook	$19.95
00690895	The Who – Endless Wire	$22.95
00700101	Steve Winwood Guitar Anthology	$24.95



SHADOWS FALL – THREADS OF LIFE
00690896 $19.95



DAUGHTRY
00690892 $19.95



30 SECONDS TO MARS – A BEAUTIFUL LIE
00690891 $19.95



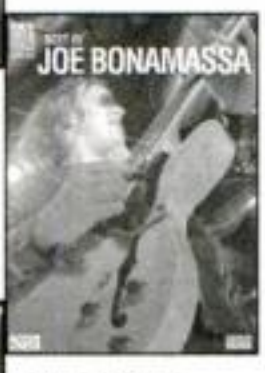
SLAYER – CHRIST ILLUSION
00690872 $19.95



BEST OF PETER FRAMPTON
00690842 $19.95



THE BEST OF OPETH
00690818 $22.95



BEST OF JOE BONAMASSA
02500921 $22.95



THE WHITE STRIPES – ICKY THUMP
02501095 $19.95



SUM 41 – UNDERCLASS HERO
00690929 $19.95



RUSH – SNAKES & ARROWS
00700494 $22.95

BUY 3, GET 1 FREE!

Order Today! 1-800-637-2852

Mon.-Fri. 9am-9pm, Sat. & Sun. 9am-5pm CST Mention ad code GRV7

MUSIC DISPATCH®

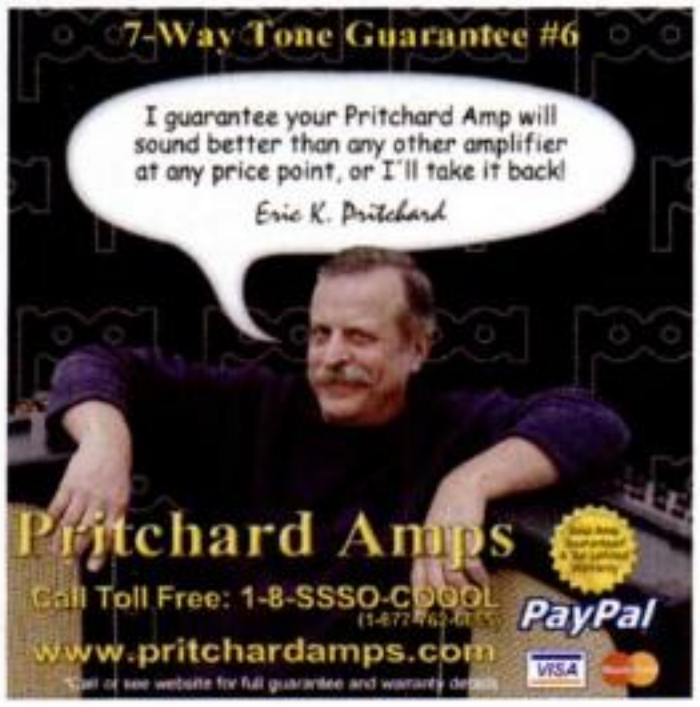
Prices, contents, and availability subject to change without notice.

www.musicdispatch.com

Copyrighted material

the MARKETPLACE

For more information on advertising in The Marketplace, call Jeff Tyson at (646) 723-5421



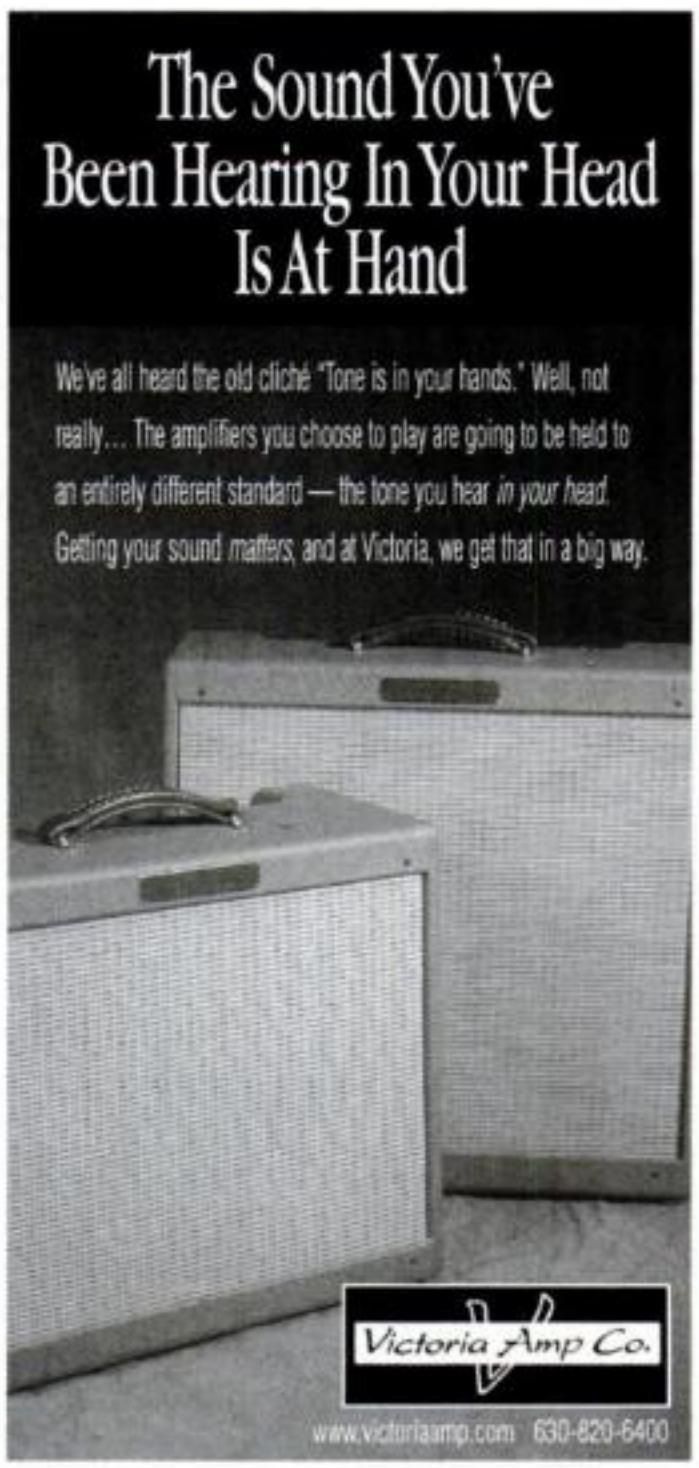














Copyrighted material

LOVE WHAT YOU DO



WE ARE ONE OF THE WORLD'S FINEST LUTHIER PROGRAMS.

Our intense eleven week program prepares you for the real world of guitar repair, and covers everything from basic setups, to building your own guitar from scratch.

Our job placement opportunities have provided some graduates positions with industry leaders such as C.F. Martin, Gibson Guitar Co., Paul Reed Smith, Peavey, Fender, Washburn, and repair shops worldwide.

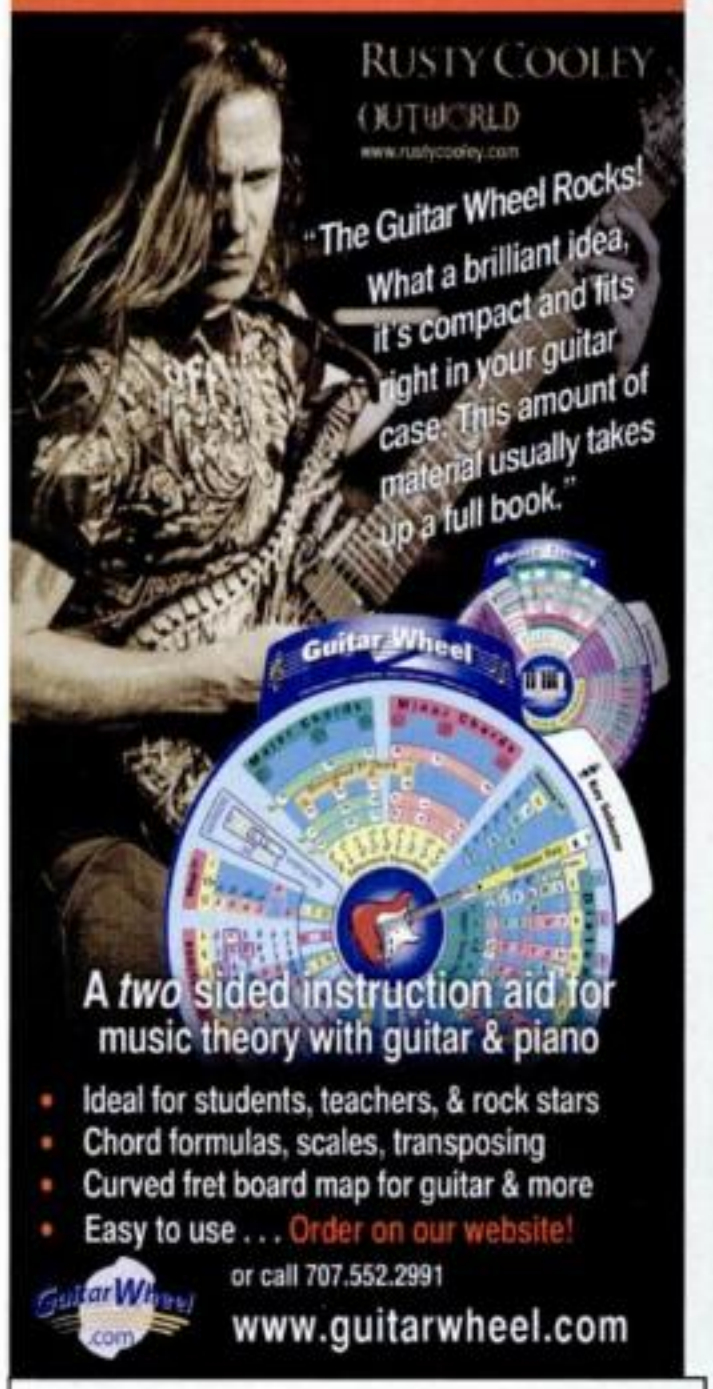
Luthiers International
GUITAR BUILDING + REPAIR PROGRAM

2264 Fountain Square Drive, Snellville, GA, 30078 | 770.982.6290

luthiersinternational.com

1.888.4.LUTHIER

The Guitar Wheel™



A *two* sided instruction aid for music theory with guitar & piano

- Ideal for students, teachers, & rock stars
- Chord formulas, scales, transposing
- Curved fret board map for guitar & more
- Easy to use . . . Order on our website!

or call 707.552.2991

www.guitarwheel.com

LOOKING FOR A RECORD DEAL?

Getting signed is very hard to do, but we will get the record deal you are looking for.

Talent 2K

GUARANTEED SERVICE
Call Now For FREE Info

1-800-499-6395

www.talent2k.com

TIRED OF NOT "GETTING IT"?



Frustrated trying to master guitar without really knowing how MUSIC actually works? With our DVD course, you'll UNDERSTAND music so well that you can actually THINK on your instrument. We guarantee it! Our totally VISUAL method beats books, CDs and downloads. Get "The BIG Picture" the quick, fun, easy way at home. Play by ear. Write songs. Jam like a pro. All styles. All levels. Thousands of satisfied students!

ABSOLUTELY UNDERSTAND GUITAR

1-866-477-9900

www.AbsolutelyUnderstandGuitar.com



Meet the Pedal KILLER

Introducing the Carr Vincent – a portable amp with usable stage volume, clean headroom, and exceptionally smooth, true overdriven tone you can shape from the volume pot on your guitar.

The Vincent was conceived to deliver a lightweight, extremely versatile cathode biased, Class A amplifier with the clarity of 6L6 power tubes that literally does it all...

- Selectable power at 33 or 7 watts
- Foot switchable Wide range Boost for oozing gain on the fly
- Exclusive Drive control for variable overdriven tone and feel even at low volumes
- Brilliant clean headroom
- Reverb
- Exceptionally balanced tone of the Eminence Wizard speaker

Discover the unmatched versatility of the new Carr Vincent today

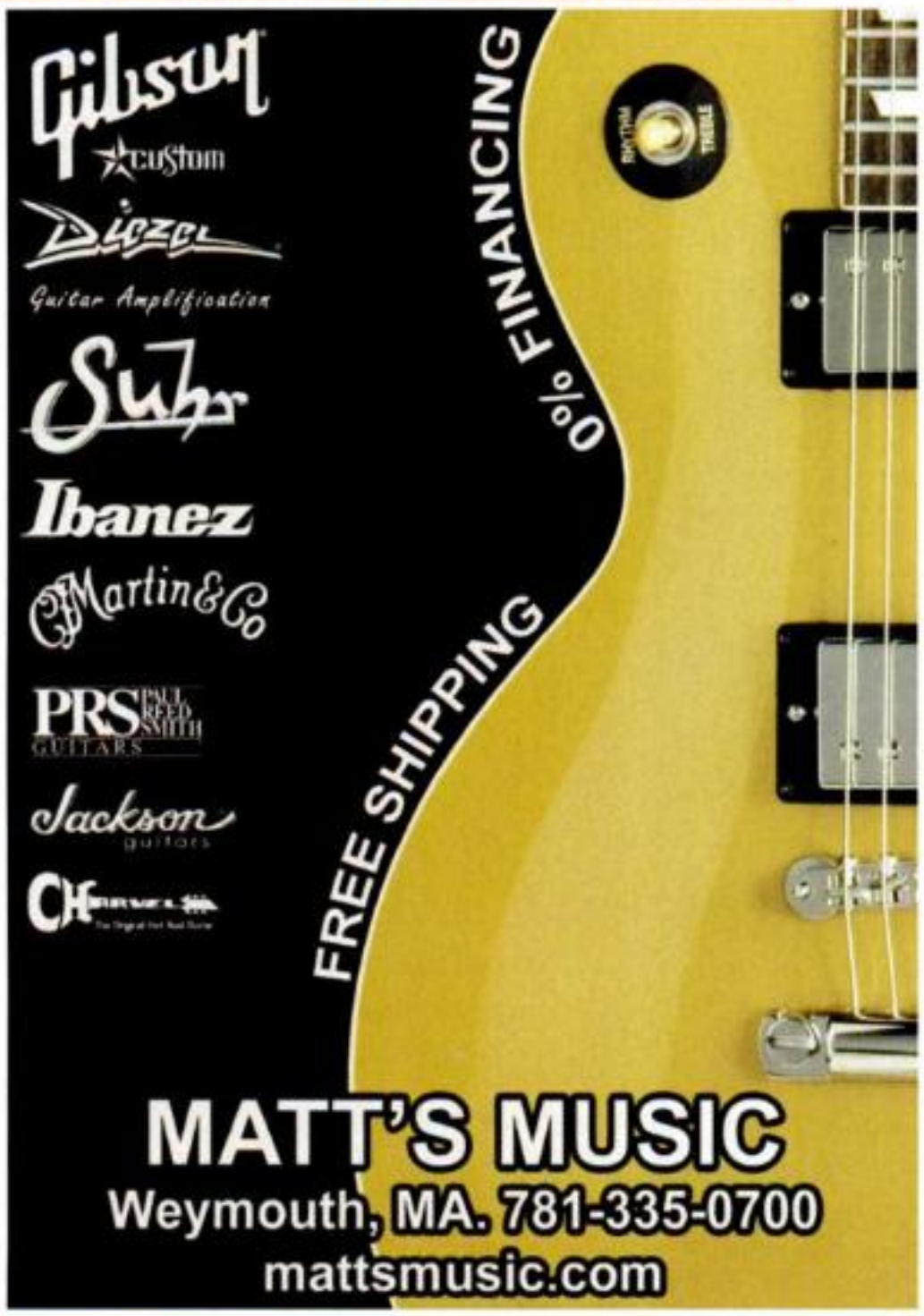


The Vincent

CARR AMPLIFIERS

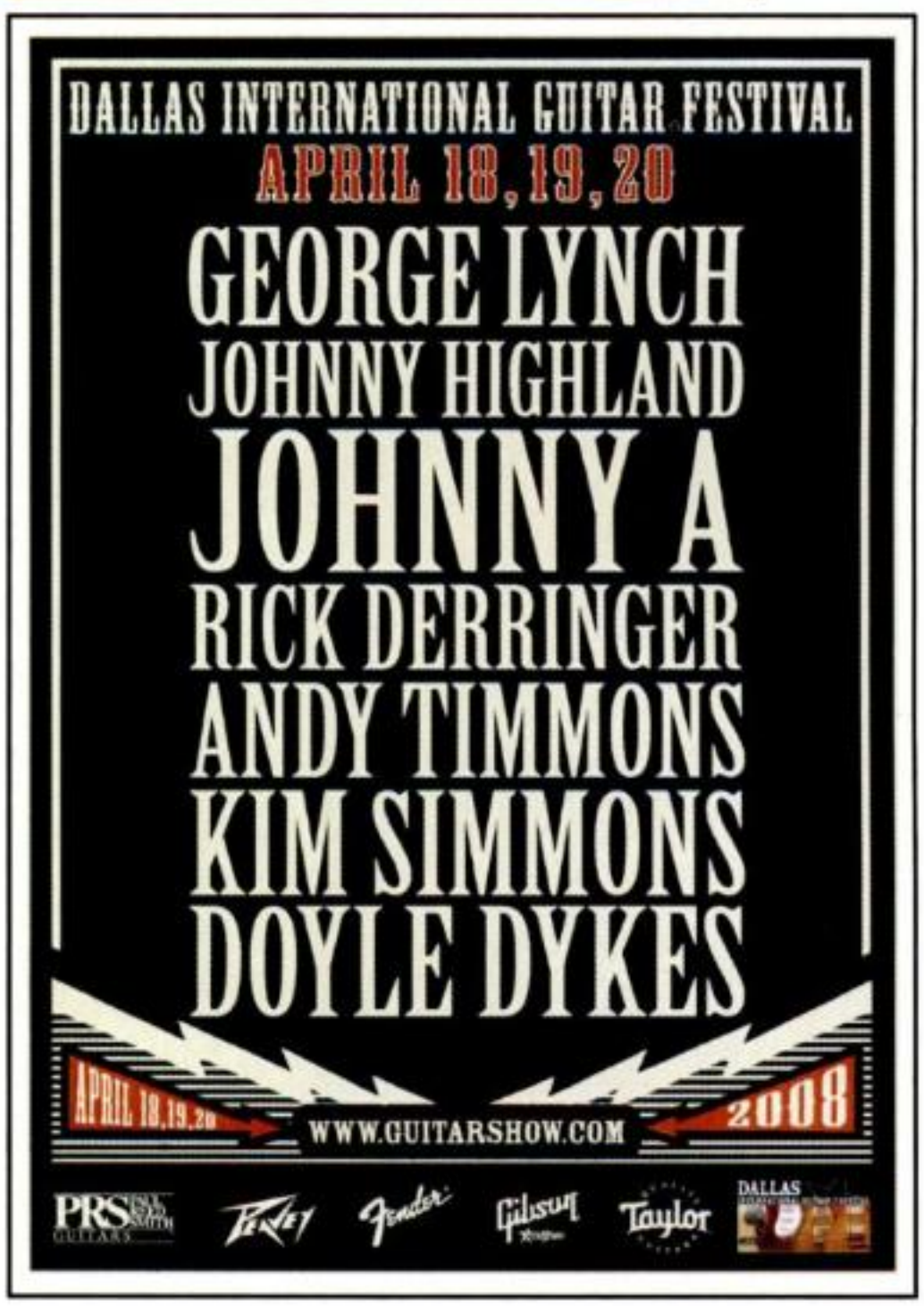
919-545-0747 www.carramps.com

Copyrighted material



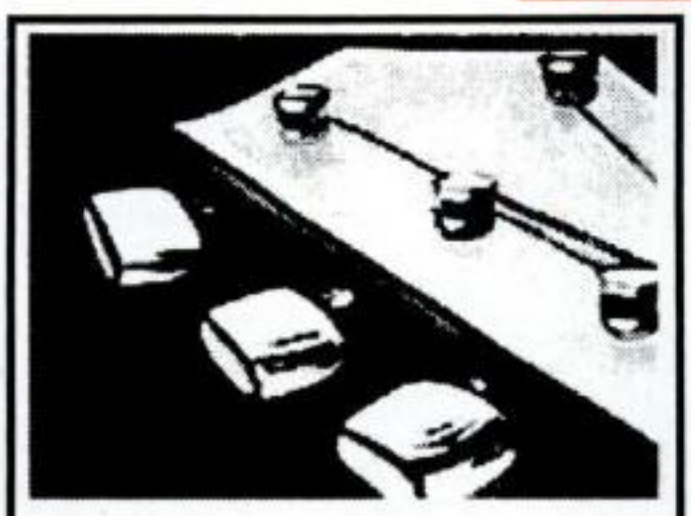






Copyrighted material













Copyrighted material

the MARKETPLACE





accessories / parts

Jeannie Pickguards
Engraved, Wooden bookmatch, clear & colored mirrors, Animal skins, sunburst, and viintage 60s materials.
Specializing in hard to find vintage pickguards.
Bodies necks, Parts and pickups.
Dealers Welcome. 925-439-1447 Jeannie Pickguards, 292 Atherton Ave. Pittsburg, CA 94565
Email: pickguards@comcast.net
VISIT OUR WEBSITE!
http://www.jeanniepickguards.com

PERSONALIZED GUITAR PICKS
Pick Guy, P.O. Box 70, Westfield, IN 46074
(317) 698-5141
www.PickGuy.com

USAstrings.com
Great prices on amps, effects and more.

apparel

NYC SUBVERT TEES: original cutting edge designs, hand painted & hand screened on recycled tees for environmentally aware apparel that screams NYC.
check out **nycsubvertees.com**
contact **oldworldprod@hotmail.com**

www.TheGuitarStar.com
The coolest guitar apparel for the unsung guitar hero

HIGH VOLTAGE CUSTOMS NYC
Punk Rock Inspired T-Shirts
www.highvoltagecustoms.com

help wanted

$400 WEEKLY Assembling Products From Home.
For free information SEND SASE:
Home Assembly-GW P.O. Box 450
New Britain CT 06050-0450

instruction

RECORDING ENGINEER HOME STUDY COURSE.
Licensed School. Diploma. FREE information:
Audio Institute of America
814 46th Avenue, Suite AX, San Francisco, CA 94121
www.audioinstitute.com

MUSIC THEORY FOR GUITARISTS
teaches you rhythm analysis, scales, intervals, chord structures, progressions, transposition with hundreds of illustrations. $21.95
NoteBoat, Inc. PO Box 6155, Woodridge IL 60517
www.noteboat.com

The Ultimate In Note For Note DVD's
www.note4note.us

www.FunkyDogMusic.com
Unique method books:
Master the Fretboard, Play like Jimi , Develop Monster Fingerstyle Technique

you LIVE see™
Global webcam and microphone interaction portal
MICROPHONE, WEBCAM...
PLAY LIVE THROUGH WEBSITE!
SEARCH USERS AND TOPICS...
www.youlivesee.com

ACCELERATED LEARNING
using Hypnosis and NLP. This is the real deal!
Two audio programs to warp-drive your playing to the maximum! $20.95 check or M/O.
Specify instrument when ordering.
Studio SI Technology,
PO Box 53208, Albuquerqe, N.M. 87153
www.TranceTone.com

EasyGuitarTeacher.com
Learn to play Guitar Step by Step with my cutting-edge video guitar learning method with jam tracks. Fast results.
Others have copied but mine is still the best.

Unplug from the False and Reconnect to the Truth!
Guitar EncycloMedia
www.12tonemusic.com

Tired of not "getting it?"
Absolutely Understand Guitar!
Comprehensive DVD Course
www.AbsolutelyUnderstandGuitar.com
Toll free 866-477-9900
See our display ad in this issue

Learn how to play the guitar the right way with the ultimate DVD series.
Beginners and up.
Toll free 1-866-736-1434 or
www.lucidguitar.com

AFFORDABLE GUITAR CLASSES
IN LOS ANGELES
WWW.EDFINN.COM

instruments

The Music Zoo
Rickenbacker, Martin, Orange, Cornford, Carr, Fender, Gretsch
New York City
718-631-9292
www.themusiczoo.com

Guitar World Classifieds Get You Noticed!
Contact Jeff Tyson (646) 723-5421 for details



http://amgguitars.echoes.net/
WORLDS BEST GUITARS

PEDALS PICKUPS STRINGS PICKBOY COOL PICKS
TUBES MICROPHONES CABLES GUITARS AMPS.
Great Prices. Click & Buy
www.imperialguitar.com

FINANCE YOUR MUSIC GEAR!
No Credit History Needed! We Can Help.
Guitars, Amps, Drums and more for $29/mo.
1-800-863-4347
www.theguitarfactory.com

SAVE BIG!
New And Used Instruments
www.theguitarfactory.com
1-800-863-4347

records / cds

HEY KID, WANNA BUY A CD?
CREEDENCE CLEARWATER REVIVAL. STAPLE SINGERS. ISSAC HAYES. JOHN LEE HOOKER & 1000'S MORE CDs...
Can't find it? We've got it.
WWW.CONCORDMUSICGROUP.COM
TAKE 10% OFF YOUR FIRST PURCHASE!
Just enter the following promotion code before you check out: GUITARWORLD

QUALITY CONCERT DVDS
Blues/Jazz/Classic Rock/Metal/Alt.
For Catalog write to:
CLASSIC RARE VIDEOS
P.O. Box 660701
Birmingham, AL 35266
Phone#(205)685-1901
Email:barnardg2@netzero.com

schools

GUITAR REPAIR AND CONSTRUCTION SCHOOL:
Practical, profitable training in guitar repair and construction. Build an acoustic and electric guitar while working in an actual repair shop specializing in the vintage market.
Call (800) 278-0089., or write
BRYAN GALLOUP'S GUITAR HOSPITAL,
10840 Northland DriveBig Rapids, MI 49307.
Web Site: www.galloupguitars.com

MUSIC THEORY COURSE FOR GUITAR
Correspondence Course. Certificate issued on completion. Beginning courses also available. Course outline and enrollment order form for this and other home study courses, write to: Jim Sutton Institute of Guitar, 23014 Quail Shute, Spring, TX 77389-3944, USA 1-800-621-7669
E-mail: JSuttonISG@aol.com
Web Site: http://guitar-jimsuttoninst.com

GUITAR BUILDING AND REPAIR SCHOOL.
Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing and guitar electronics. For occupational training, since 1974.
Accredited member ACCSCT.
Financial Aid available for those who qualify.
Contact: **ROBERTO-VENN SCHOOL OF LUTHIERY,**
4011 S. 16th Street,
Phoenix, AZ 85040. 800-507-3738.
Web Site: www.roberto-venn.com
Email: info@roberto-venn.com

vintage



Copyrighted material

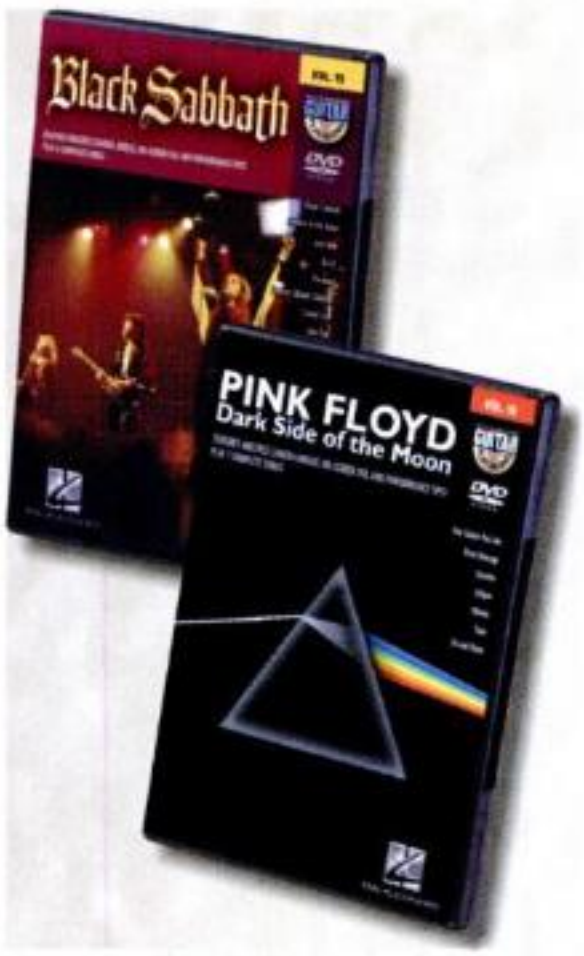
HAL•LEONARD GUITAR PLAY-ALONG

DVD VIDEO

MUSIC DISPATCH®

presents Guitar Play-Along DVDs

Just watch, listen and learn! Each song starts with a lesson, then the teacher performs the complete song along with professionally recorded backing tracks. You can turn the guitar off or leave it in the mix to hear how it should sound. You can also choose from three viewing options. Each DVD includes eight great songs that all guitarists will want to know!



Black Sabbath NEW!
VOLUME 15
Black Sabbath • Children of the Grave • Iron Man • N.I.B. • Paranoid • Sabbath, Bloody Sabbath • Sweet Leaf • War Pigs (Interpolating Luke's Wall).
00320606 DVD $14.95

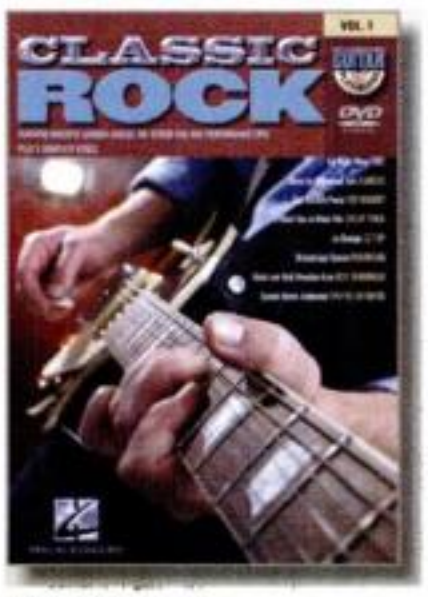
Pink Floyd – Dark Side of the Moon NEW!
VOLUME 16
Any Colour You Like • Brain Damage • Breathe • Eclipse • Money • Time • Us and Them.
00320607 DVD $14.95



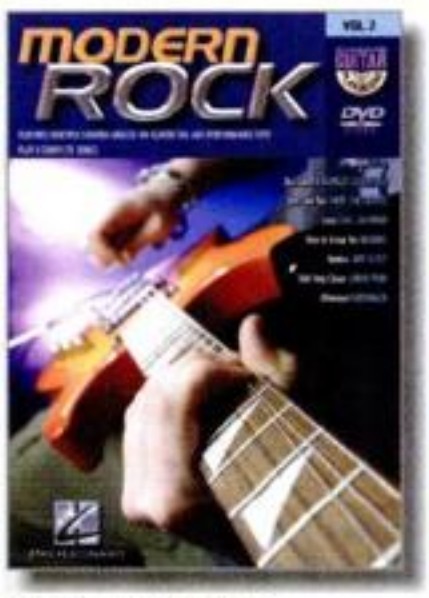
Rock Hits NEW!
VOLUME 6
All Right Now • Fortunate Son • Free Ride • Get Back • Hey Joe • I Can't Explain • Message in a Bottle • Reeling in the Years • Smoke on the Water.
00320521 DVD $14.95

'80s Rock NEW!
VOLUME 9
Cult of Personality • Every Breath You Take • Money for Nothing • Once Bitten Twice Shy • Panama • Photograph • Smokin' in the Boys Room • Stray Cat Strut • Talk Dirty to Me • What I like About You.
00320523 DVD $14.95

Also available:



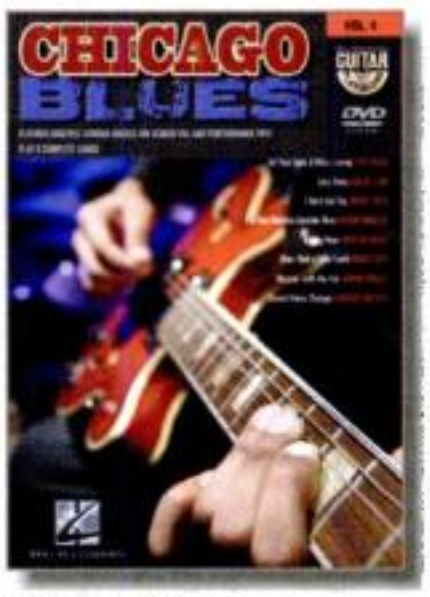
Classic Rock
VOLUME 1
All Right Now • Carry on Wayward Son • Cat Scratch Fever • I Want You to Want Me • La Grange • Mississippi Queen • Rock and Roll Hoochie Koo • Sweet Home Alabama.
00320530 DVD $14.95



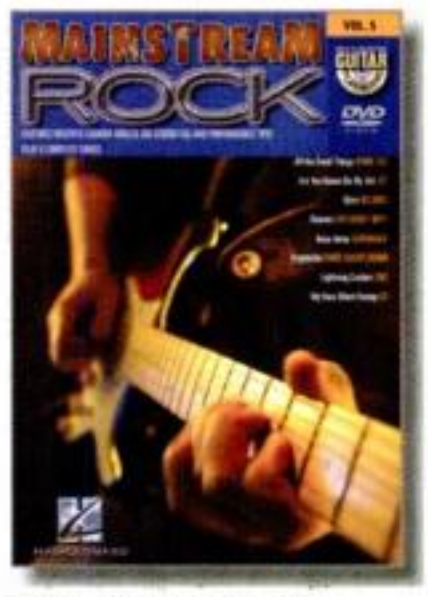
Modern Rock
VOLUME 2
Alive • Bat Country • Just like You • Loco • Nice to Know You • Nookie • One Step Closer • Whatever.
00320529 DVD $14.95



Acoustic Hits
VOLUME 3
Every Rose Has Its Thorn • Fly to the Angels • Iris • More than Words • Silent Lucidity • Tears in Heaven • 3 AM • To Be with You.
00320527 DVD $14.95



Chicago Blues
VOLUME 4
All Your Love (I Miss Loving) • Easy Baby • I Ain't Got You • I'm Your Hoochie Coochie Man • Killing Floor • Mary Had a Little Lamb • Messin' with the Kid • Sweet Home Chicago.
00320524 DVD $14.95



Mainstream Rock
VOLUME 5
All the Small Things • Are You Gonna Be My Girl • Drive • Heaven • Keep Away • Kryptonite • Lightning Crashes • My Own Worst Enemy.
00320528 DVD $14.95

CALL TOLL-FREE 1-800-637-2852 **www.musicdispatch.com**

Copyrighted material

PRODUCT PROFILE



STAR PICKS

Everly Music Co.

STAR PICKS

Using the standard 351 size pick, we've added a patented star shaped cutout where your thumb and finger meet, for the perfect no-slip grip. No weird shapes, leashes or sticky goo from planet Xoltar. It's just a slight evolution to meet the needs of today's musician. Available in Delrin or Celluloid, Star Picks come in varying thicknesses to accommodate the different playing styles and kinds of strings.

Let's face it, the only thing more embarrassing than accidentally dropping your pants on stage is accidentally dropping your pick during a solo. Think about it.

SRP Delrin Pick Pack: $6.00
SRP Celluloid Pick Pack: $6.50
www.everlymusic.com



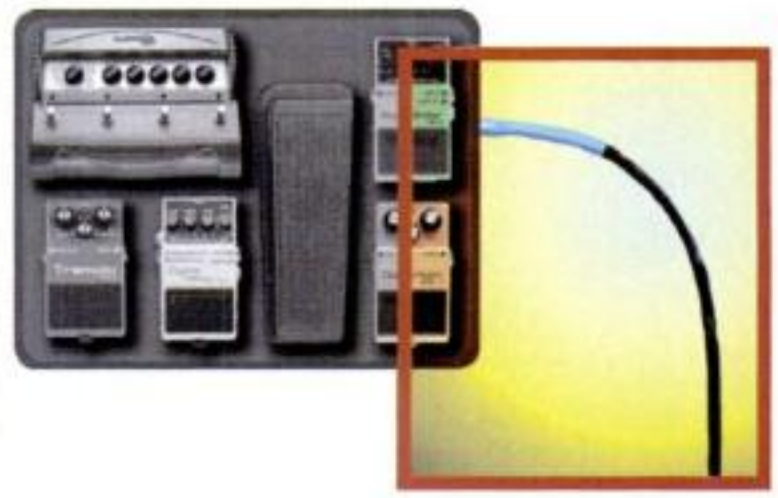
LIMITED EDITION COLLECTIBLE

KnuckleBonz, Inc.

BRIAN MAY LIMITED EDITION SCULPTURE

The Brian May figure is very exclusive, only 3000 produced. Each is hand-painted in fine detail, hand-numbered and comes with a Certificate of Authenticity. Officially licensed product from Brian May/Queen Productions.

SRP: $99 USD
www.KnuckleBonz.com
(800) 638-4180



ONE CABLE DOES IT ALL

Stage Magic Inc.

PEDALSNAKE

For Pedal Users—one cable does all—audio, power, MIDI, etc. VOTED BEST ACCESSORY (2005 Reader's Poll). No noise or tone loss (patented). Fast setup, ultra-cool look, configurable Plug'n'Play.

SRP: Starts at $72.00
www.pedalsnake.com
(919) 828-7652



AMPED-UP STRAP

Intime Design, LLC

MIGHTY MOE AMPSTRAP

A nice leather strap supports your axe while an embedded cable hooks up to the amp and speaker. Handy clear and overdrive controls. Great sound and total mobility. Walk n' Roll

SRP: $89.00
www.mightymoe.com
(415) 455-9268



MINI AMP PLUGS DIRECTLY INTO YOUR GUITAR!

Amp U Plug N Play

No guitar cord needed just plug it in and play! Tired of your guitar cord slinging around your mini amp? Your guitar securely carries the AMPUPLUGNPLAY. Fits in your guitar case and runs on a 9 volt battery.

SRP: $34.95
www.ampuplugnplay.com



THE SHAPE OF PORTABLE SOUND

JBL Professional

EON

Often copied but never equaled, EON is still the number one choice for more musicians than any other powered speaker in pro audio history: Simplicity, Power and Performance.

SRP: Please call for pricing
www.jblpro.com
818-894-8850

Copyrighted material

FOR INQUIRIES, PLEASE CONTACT:
SCOTT SCIACCA (646) 723-5478 OR SCOTT@GUITARWORLD.COM



AF DESIGNS HANDCRAFTED GUITAR STRAPS

AF Designs

*Reticulated Python
*Cobra
*Tiger Snake
*Rattlesnake
*Eastern Diamondback
*Western Diamondback
*Canebrake

We also offer genuine premium leather straps and custom embroidery.
Don't FAKE it.....SNAKE it!!
MRP: from $119
www.snakeskinstraps.com
(810) 667-2116





ACOUSTIC GUITAR SOUND BOARD SUPPORT SYSTEM

DnR guitars

BRACE™ADE
Flattens and stabilizes raised soundboards to maintain playability, action and intonation. Enhances guitars own tone, volume, harmonics, and feel. Adjustable action with the strings on and in-tune. Installed through the sound hole and fits all guitars. Made in the U.S.A. from strong lightweight aluminum preventing fatigue.
SRP: $139.99
www.braceade.com
510-713-0367



HIGH TECH STRINGS TREATED WITH FIRE AND ICE

Kerly Music Corporation

KERLY KUES
Tempered between minus 320F and plus 350F for 24 hours. The repetitive Hot/Cold process Produces a stronger, smoother and better sounding string with consistent intonation that is easier to tune.
Available in gauges 9-42, 9-46, 10-46, 10-52, 11-48, 12-54, 13-56.
SRP: $ 14.95
www.kerlymusic.com
201-683-7947



THE ULTIMATE PRACTICE AND WARM-UP TOOL FOR GUITARISTS!

SHREDNECK

The SHREDNECK allows guitar players to warm-up any time a guitar is not convenient, in a car, train, plane, at the office, before gigs, between sets, watching TV or in anticipation of playing guitar. Use the SHREDNECK to work on scales, patterns and techniques, practice chord fingerings and movements along with building and maintaining calluses. The SHREDNECK is modeled after the first seven frets of a standard electric guitar. For acoustic players we offer the DREADNECK model fitted with bronze strings.
SRP: $59.99
www.shredneck.com
860-413-9787



EXTRAORDINARY NEW GUITAR PICK; THE SEAL PICK IS DURABLE, LONG-LASTING WITH A SOFT TOUCH.

DGP, LLC

THE SEAL PICK
The Seal Pick has a great grip, is long lasting and it's pliable so it shapes to the way you hold it the longer you play.
SRP: : [3 picks - $9.99], [5 picks – $15.99], [10 picks – $29.99]
www.sealpick.com
203 915-7057



"LISTEN TO HOW IT SITS"

LazyRock Entertainment Furnishings LLC.

RETROROCKER GUITAR CHAIR
LazyRock presents the first ever, "patent pending", powered electric guitar chair. This ultimate practice chair is equipped with 10 watts of solid-state power, overdrive, CD interaction, and headphone inputs. The RetroRocker was built for guitar players, by guitar players. Many custom color combinations available, so relax with your axe, and be the first on your block to rock with LazyRock!
SRP: $679.00
www.lazyrock.com

Copyrighted material

A VULGAR DISPLAY OF POWER

THE GUITAR RIGS OF THE STARS

LOCKED AND LOADED

Bullet for My Valentine's Michael "Padge" Paget stays armed and ready with hot gear and cold beer.

By **NICK BOWCOTT**

>>DESIGN PHILOSOPHY On first glance, Michael "Padge" Paget's live rig looks fairly basic and simple. But by the time your eye spies that second foot controller—the Roland MIDI switching unit, operated offstage by his tech, Kev Papworth—the setup begins to look suspiciously complex. "It's not overly complicated" says Paget, one half of Bullet for My Valentine's double-barreled ax attack, "but it's not exactly simple, either."

At the heart of his rig lurks a TC Electronic G-System, which is the source for most of his effects and is also used for channel switching and amp selection. "He used to have quite a few pedals on his board but he was starting to dance around a little bit to go from rhythm to lead to clean," Papworth explains. "That's why we got the G-System: to be able to select a sound with one button as opposed to three."

>>CONTROL ISSUES Thanks to his G-System, Padge can select all his sounds with a single stomp of his foot. The only thing he leaves Papworth to switch is his lead patch, which utilizes an Ibanez Tube Screamer that lives in a G-System loop. "It's a lot easier if I can just step on my Slash wah while Kev switches my lead patch on and off," Padge says. "I could do it myself, but I hate all the footwork involved."

"IT'S NOT OVERLY COMPLICATED, BUT IT'S NOT EXACTLY SIMPLE, EITHER."

>>FAVORITE PIECE OF GEAR "My signature model ESP guitar, which just plays, looks and sounds amazing. I was totally blown away when ESP approached me. I still can't believe it actually."

>>SECRET WEAPON "My two bottles of Corona, which sit behind the scrim that hides my gear. Whenever it gets too much, I can just get behind the scrim, take a couple of swigs and chill out."

Special thanks to Padge's tech, Kev Papworth, for his invaluable assistance.

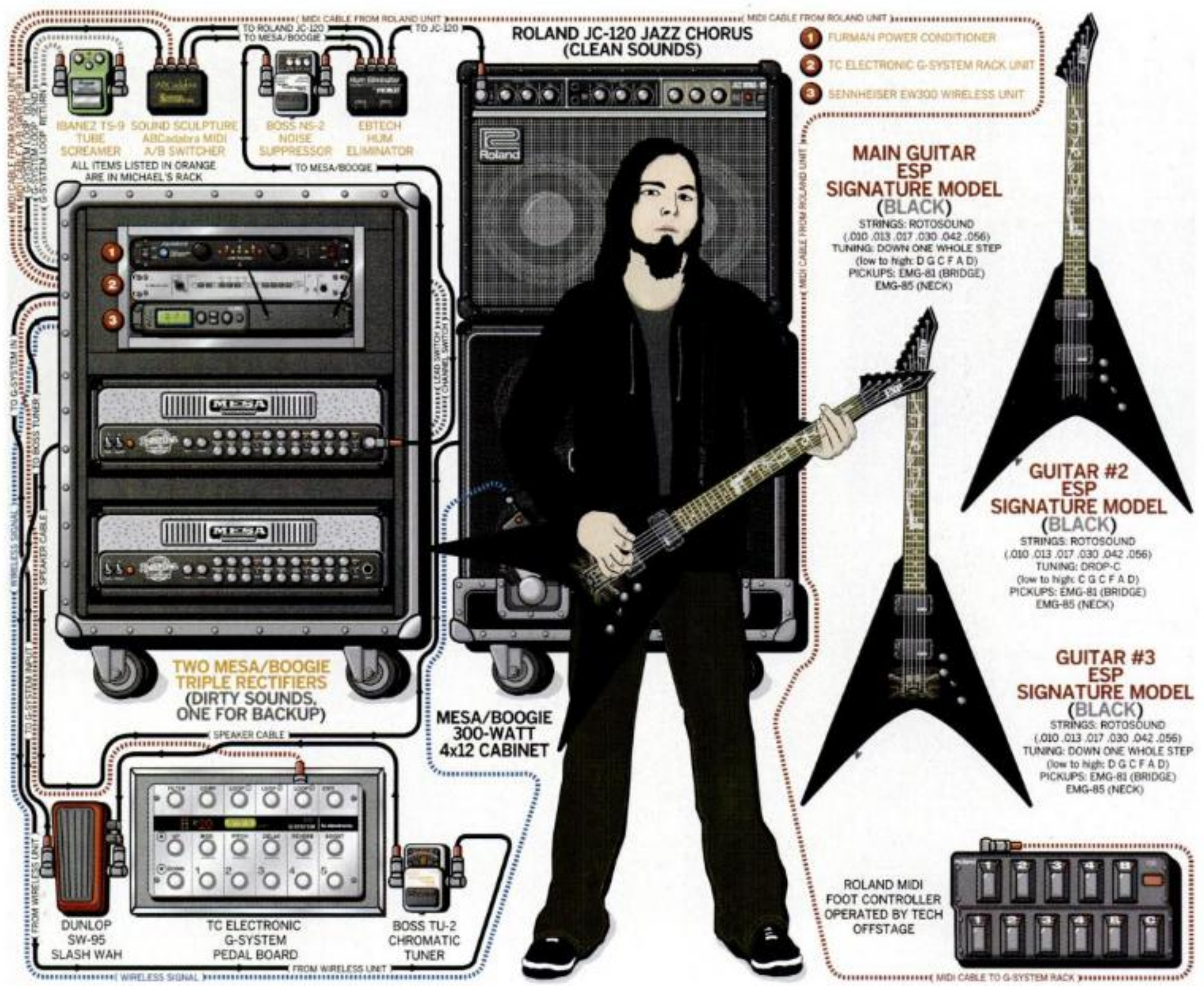
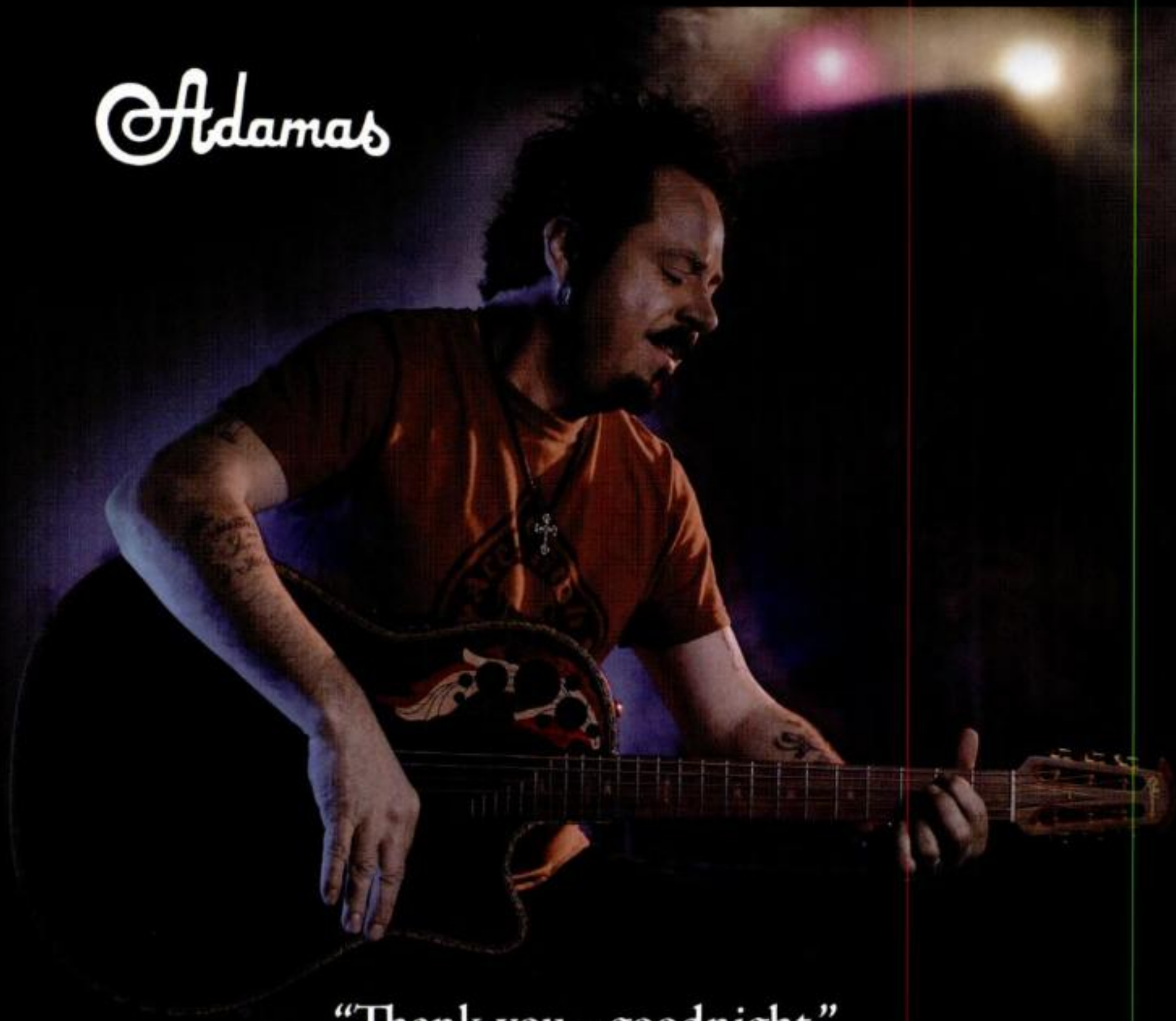


Illustration by Adam Cooper/guitargeek.com

Copyrighted material

Adamas



"Thank you...goodnight."

Only his night has just begun. Steve Lukather walks through the crowd gathered backstage to find an empty room where he can sit and continue to play his very own #001/100 2008 Collectors' from the Adamas Custom Shop. Steve will never stop perfecting his craft and we will never stop perfecting ours.

Visit **www.adamasguitars.com** to customize your new Adamas guitar.



Steve Lukather's *Ever Changing Times*
Available April 2008 from Ride Records
www.SteveLukather.net

Ovation Guitars PO Box 507 Bloomfield, CT 06002

Copyrighted material

KRANK
AMPLIFICATION

Pete - The Addicts







Matt Bachand - SHADOWS FALL



"So versatile..." That's how top producers and players keep describing the new Rev + guitar amp, Krank's next generation of Rev series amps. From country to metal, punk to funk, rock to pop, the Rev + sets a new standard for high gain amps, delivering thick and distinct gain tones as well as warm and sparkling cleans...all in one amp. New features include upgraded transformers, powerful 6550 Sovtek tubes (increasing output wattage to 120W), active effects loop, and a push button "boost" on the Kleen channel that adds a little spank and drive to the tone. And of course the Rev + still has all of the killer features of the original including a 3 band eq on both channels, parametric sweep function, two footswitchable masters, presence, volume and gain as well as ohm selector and voltage switch for worldwide use.
From the studio to the stage the new Rev + will help **define your sound...whatever it is.**

REV series R1+



WWW.KRANKAMPS.COM
1-888-KRANK-IT

©2008 KRANK AMPLIFICATION